VOGUE

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PARIS OPENINGS

PRICE 25 CTS

a chic society woman... a clever business girl choose ideal wardrobes of Queen Quality shoes

Clothes have assumed such decided types this Spring — their personalities are so pronounced—that now, as never before, each costume must possess its particular pair of shoes.

Extravagant? Not a bit! Witness the charming Wardrobes of Queen Quality shoes chosen by two women whose needs vary widely, but who insist upon smartness at a fair cost.

Mrs. George V. B. has four pairs of Queen Quality shoes. For her covert ensemble, strap pumps in reptile and kid. Single strap slippers for a blue moracain crepe, a patent leather pair to wear with prints and black frocks. And step-in pumps of kid in sun tan effect.

Miss Anne M—whose needs are slightly less, selected beige kid slippers for her light frocks—Colonial pumps of black patent leather—and beige kid with a smart contrasting strap.

The shop in your city allied with Queen Quality has the very styles your needs require. Most of the shoes are $10*, $8.50* and $7.50; others but $6.50 and $6. All are lovely and all fairly priced!

* * *

*The Arch Form — perfect version of the smart shoe that cradles the foot in comfort with a patented "Shock Absorber" heel cushion of live rubber.

THOMAS G. PLANT CORPORATION, BOSTON, MASS.

Queen Quality

REG. U.S. PAT. OFF. T.G.P. CORP.

TIFFANY & CO.

SILVERSMITHS

JEWELRY · STATIONERY · LEATHER GOODS

For Generations
Identified with Quality

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

There are certain fashions that have a way of lifting themselves above the prevailing expressions of the smart vogue They do not enslave themselves to the mode.... they use the mode—and invariably they use Onondaga Silks.... because these lovely silken fabrics make for the greater charm, and the individuality which is the final claim to fine fashion. • Onondaga Silks, plain and printed, are available, too, by the yard at leading silk departments.

ONONDAGA Silks

ONONDAGA SILK COMPANY, Inc., 404 FIFTH AVENUE, NEW YORK

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Vol. 75, No. 7
Whole No. 1789

BONWIT TELLER
FIFTH AVENUE AT 38TH STREET

NEW YORK
PHILADELPHIA
PARIS LONDON

From among the new things we select the smart things that appeal to women and young matrons.

Sketches: Oxford covert coat with a silver fox collar 275.00

Perfectly suited to smart women is this reproduction of a Lucile Paray frock . . 69.00

The Jeweled Necklace—Caldwell artists are creating many beautiful designs—modern in conception, adding youthful charm to one's appearance.

J. E. CALDWELL & CO.

PHILADELPHIA

Model 413
25.00

Model 318
16.75

Model 411-16.75

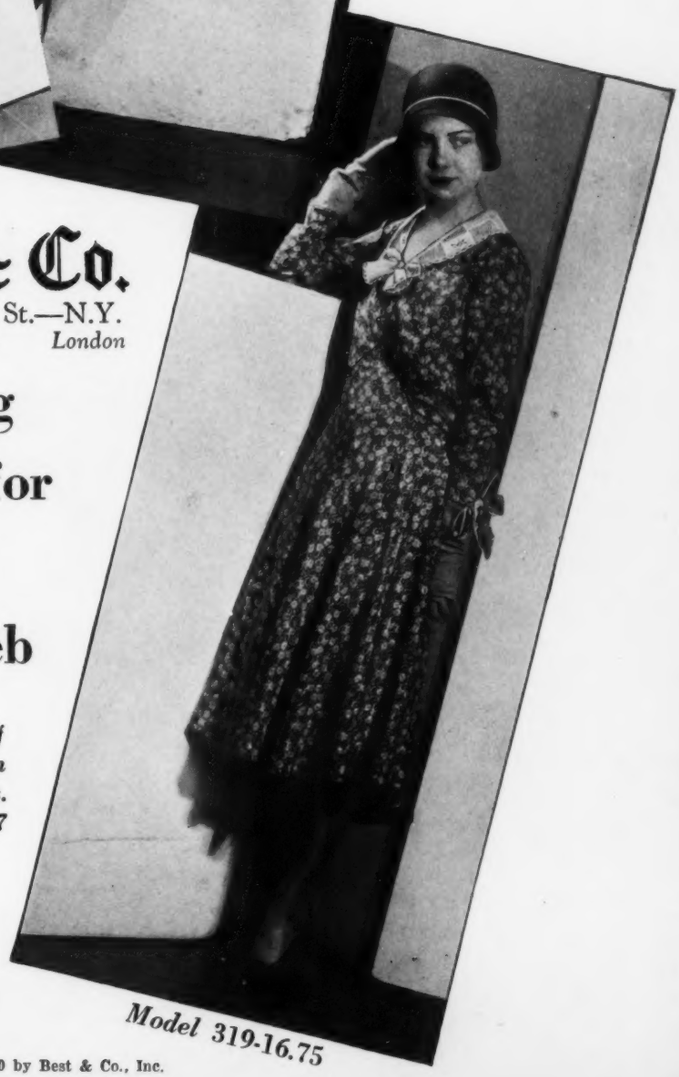
Best & Co.

Fifth Avenue at 35th St.—N.Y.
Paris *Palm Beach* *London*

Spring Prints for the Sub-Deb

A diversity of patterns in printed silk. Sizes 11 to 17

MAIL ORDERS FILLED



Model 319-16.75

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BLACKSHIRE

Dressmaker Made

GOWNS FOR WOMEN

PARIS • NEW YORK • LOS ANGELES • MONTREAL

At the better shops everywhere

For the woman who demands youthful distinction in dress, Blackshire has designed this gown of lovely Printed Chiffon. With its new handkerchief sleeves and its graceful silhouette, it has the flattering smartness of all Blackshire creations.

COPYRIGHT BY MAX GREENBERG & CO., INC

MAR

IF

W

VE

WORN BY
MISS CLAIRE LUCE

●

The bridal gown illustrated is of creamy Duchesse satin with moyen age sleeves and clover train. The tulle veil is held with a spray of perlé lilies.

IF YOU ARE GOING TO BE A BRIDE . . . . . YOU WILL WANT TO KNOW ABOUT THE PARIS TROUSSEAU SHOP

FOR the Paris Trousseau Shop knows everything there is to know about trousseaux and weddings. Just at this moment the new collection of bridal gowns is ready for private showing and the new trousseau lingerie is just over from Paris. Bridal gowns made to individual order from $185.00 including the train.

THE PARIS TROUSSEAU SHOP—Second Floor

Franklin Simon & Co.

A STORE OF INDIVIDUAL SHOPS
FIFTH AVENUE NEW YORK

Entire contents copyrighted 1930, by Franklin Simon & Co., Inc.

VEILS DESIGNED AND DRAPED ● BRIDESMAIDS' FROCKS AND HATS ● COMPLETE TROUSSEAUX ASSEMBLED

The "Pilipili" frock and Safari silks by the yard from James McCreery New York

Pilipili, THE TROPICAL PEPPER VINE, is the piquant motif of this Safari springtime print—a silk with all this season's particular chic . . . small in pattern, flowing in design, fresh in color . . . charmingly suited to the dress with delightful details . . . to peplums, ruffles and bow-knot sleeves.

BELDING HEMINWAY COMPANY • MADISON AVENUE AT 34th STREET • NEW YORK

TRADE R MARK

IS YOUR JEWEL CASE WORTHY OF YOUR JEWELS?

IF THERE is an index to good taste, it is the regard in which lovely jewels are held. A brooch of smouldering rubies . . . a diamond link band . . . softly lustrous pearls . . . these may be valued for their vogue alone. But among those people who love and treasure all fine things, jewels have a richer import. They are esteemed for their inherent splendor . . . for the singular joy and pleasure which they inspire.

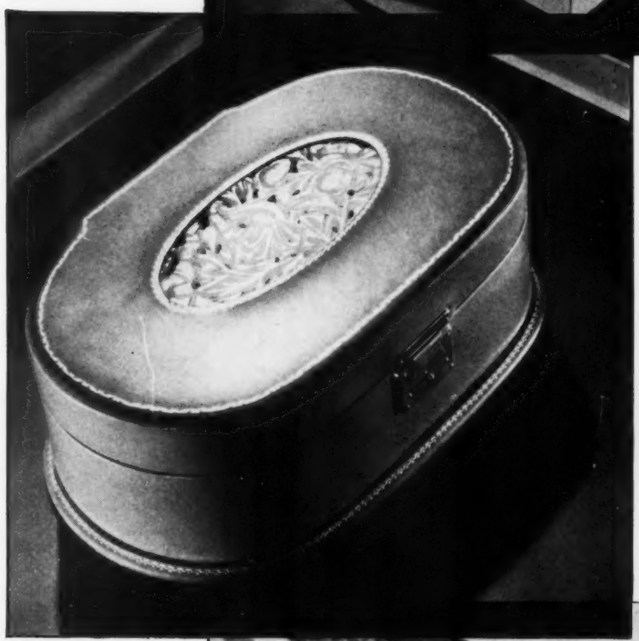
It is a matter of insistence with such people that their jewels, when not in use, shall repose in a worthy receptacle. And so for jewel cases and boxes, in every exquisite form and variation, the great majority of them turn to that House which furnishes their other objects of fine leather.

The method of selection is simplicity itself. Upon each article manufactured by C. F. Rumpp & Sons, Inc., of Philadelphia, has been placed a tiny golden keystone R. The presence of that imprint is ample warranty . . . as it has been for generations . . . that the piece is not surpassed in quality of materials, in craftsmanship, or in its rare and precious beauty.

The pre-eminence of C. F. Rumpp & Sons, Inc., owes its origin to a high tradition. Eighty years ago, the founder of this business decided upon the principles which should guide its future development. . . . Members of the family are dedicated today to the same resolve, and tolerate no turning from it.

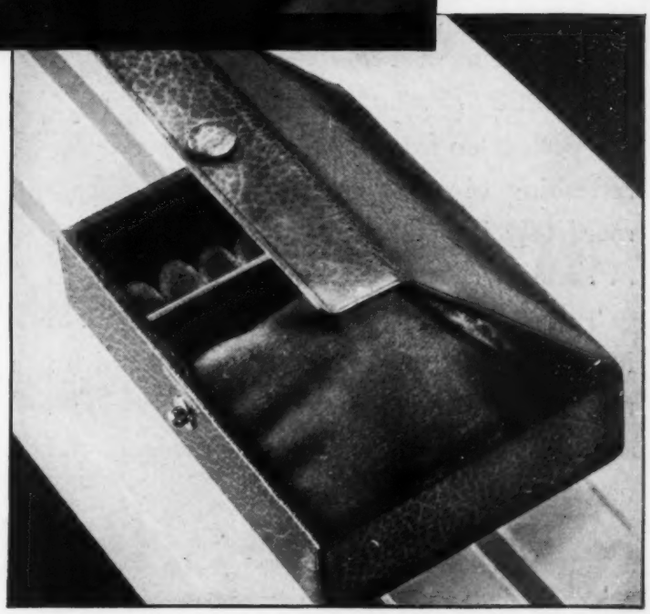
C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better jewelers, department stores, stationers, and leather goods stores.

A case in red Saffian goatskin, for traveling, lined with tan moire silk and tan velvet. It may be had in many other beautiful colors.



An exquisite case in green calfskin, with a jade insert, and gold tooling. There is a tray for rings, or necklaces. Lined in green satin and silk, the case also comes in black, with the jade insert, and in a variety of colors, without the insert.

A small and compact case in blue leather, lined with blue moire silk and blue velvet. It may be had in many other colors.



By Invitation Member

C. F. RUMPP & SONS, Inc.

PHILADELPHIA AND NEW YORK

ESTABLISHED IN 1850

adept in flattering a woman's charms

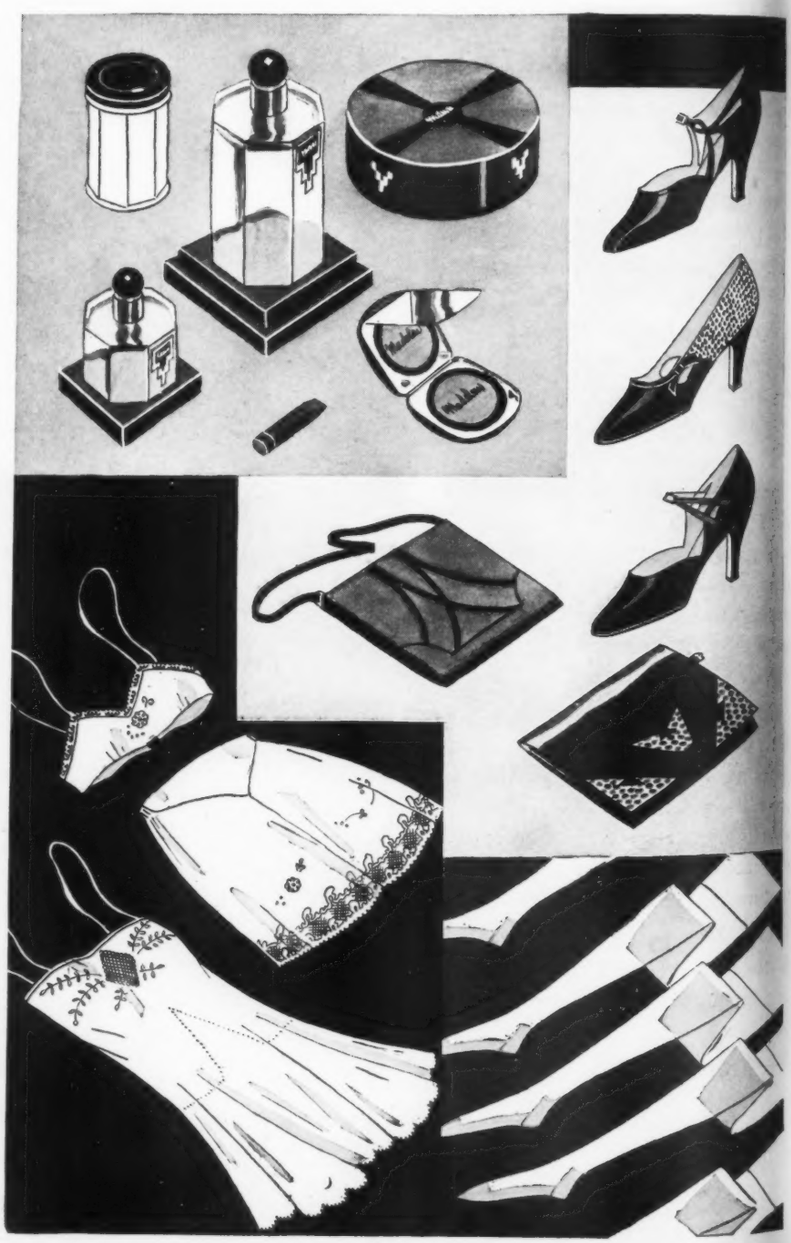
are MADELON'S SPRINGTIME FASHIONS

FOR the woman, for the debutante, for the girl in her 'teens, the new Madelon fashions hold alluring prospects. Such an enchanting variety of things, so many diverse needs covered in smartness.

The trim tailored suit that is the "pet" fashion of the season, the fitted coat with its slim princess line . . . naive little daytime frocks of crisp taffeta . . . afternoon costumes of filmy lace, of plain or printed chiffon, that go so smartly to dinner and doff their jackets to dance.

And fifty Fashion experts have chosen every Madelon frock and suit and coat . . . every refreshing Madelon accessory, to blend harmoniously into the perfect costume *complete* . . . and to accent the charm of the woman.

To complete the indulgent mode, there are Madelon Toilet Preparations, devoted to making the woman as flawless as the gown she wears. There is veritable magic in the name of Madelon!



MADELON PRICES ARE: *Frocks for all occasions, $39.50; Spring coats and suits, $49.50; Junior Frocks, $19.50; Junior Spring coats and suits, $39.50; Hats, $12.50; Junior Hats, $8.50; Handbags, $7.50; Shoes, $10 and $12.50; Silk Hosiery, $1.65 and $1.85 a pair. Also a complete line of exquisite Toilet Preparations and fine silk underwear.*

MADELON

Madelon

The Shops of Madelon

Albany, N. Y., COTRELL & LEONARD
Anderson, Ind., G. W. GATES
Asbury Park, N. J., STEINBACH COMPANY
Baltimore, Md., O'NEILL & COMPANY
Boston, Mass., CONRAD & CO., INC.
Brooklyn, N. Y., FREDERICK LOESER & CO., INC.
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Denver, Colo., THE A. T. LEWIS & SON D. G. CO.
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Detroit, Mich., CROWLEY, MILNER & CO.
Flint, Mich., THE VOGUE
Fort Worth, Texas, SANGER BROS., INC.
Grand Rapids, Mich., PAUL STEKETEE & SONS
Harrisburg, Pa., BOWMAN & CO.
Hartford, Conn., SAGE-ALLEN & COMPANY, INC.
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Indianapolis, Ind., THE WM. H. BLOCK CO.
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Toledo, Ohio, THE LAMSON BROS. COMPANY
Tulsa, Okla., SEIDENBACHS
Waco, Texas, SANGER BROS., INC.
Washington, D. C., FRANK R. JELLEFF, INC.
Wichita, Kansas, THE GEO. INNES CO.
Worcester, Mass., J. C. MACINNES COMPANY

Best & Co. introduces
ROGRAIN
the inside-out stocking
Looks sheerer
Doesn't show rings
Wears longer
1.95
An ordinary stocking under the microscope
Rograin as it appears under the microscope
things started the fashion last Summer
wore their stockings inside out to make
they weren't wearing stockings at all.
discovered that the reverse side of the
mplished a lot of other things as well!
ustre was reduced it made legs appear slim-
subtler color value, it looked lots sheerer,
rings, even seemed to wear longer.
hadn't showed those clumsy, rough, unsightly
n a very up-and-coming stocking concern took
ng things' tip and came to the rescue with
n. It looks a dollar sheerer than it is. It wears
r longer than it looks. It smooths out the seams
they appear as little silken veins.
Rograin is the modern stocking.
the smart stocking for 1930.
SIZES 8½ TO 10½
EXCLUSIVE WITH BEST'S
PARIS
Best & Co.
LONDON
Fifth Avenue at 35th Street—N. Y.
Palm Beach

Mary Lewis of Best & Co. —Stylist, Advertising Manager and member of The Board of Directors — famous for picking winners like Rograin.

Rograin Stockings Are "A Best Fashion

BEST & CO. cater to the smart young things whose choices later become the rage. Hundreds of successes, launched and gayly written up in "Mary Lewis ads" for the Fifth Avenue, the Southampton, the Palm Beach, the Long Island and the Westchester shops show that Best & Co. have an almost canny faculty for striking it right.

The minute the new Rograin stockings were presented here they made a hit. Mary Lewis knew that lots of girls have worn their stockings inside out for months—rough seams and all—because they'd discovered that this made them look sheerer and gave them subtler color value . . . *Rograin stockings were manufactured by a brand-new process —inside out from the start with smooth seams!*

"Yes," said this Lady Napoleon of the fashion world, without hesitating an instant—she never does!—"we'll stock them for New York."

If you don't quite see what inside-outing does for a stocking reverse your own and be convinced . . . You won't see there, of course, with makeshift rough seams . . . You'll see the new Rograin—from Best & Co., if you're a New Yorker or from one of the other smart shops listed on this page according to convenience.

ROGRAIN

Reg. U. S. Pat. Off. Pat. Pending

Made by Roman Stripe Mills; exclusive selling agents, Combine Hosiery Corporation, 1107 Broadway, New York City

A FEW OF THE LEADING STORES SELLING ROGRAIN:

Akron, Ohio
The A. Polsky Co.
Albany, N. Y.
Muhlfelder, Inc.
Amarillo, Texas
White and Kirk
Asheville, N. C.
Bon Marche, Inc.
Atlanta, Ga.
J. P. Allen & Co.
Baltimore, Md.
Hochschild Kohn & Co.
Hutzler Bros. Co.
Birmingham, Ala.
Burger Phillips Co.
Odum Bowers & White
Boston, Mass.
R. H. White Co.
Brooklyn, N. Y.
Frederick Loeser & Co.
Buffalo, N. Y.
Adam, Meldrum & Anderson Co.
L. L. Berger, Inc.
Chattanooga, Tenn.
Miller Bros.
Chicago, Ill.
Mandel Bros.
Cincinnati, Ohio
H. & S. Pogue Co.

Cleveland, Ohio
The Higbee Co.
The May Co.
The Wm. Taylor Son & Co.
Columbus, Ohio
The Fashion
The F. & R. Lazarus & Co.
Dallas, Texas
Volk Bros. Co.
Dayton, Ohio
Elder & Johnson Co.
Des Moines, Iowa
Younker Bros. Inc.
Detroit, Mich.
Crowley, Milner Co., Inc.
Ernst Kern Co.
Frank & Seder Co.
Duluth, Minn.
Duluth Glass Block Store
El Paso, Texas
Popular D. G. Co.
Fort Worth, Texas
H. C. Meacham Co.
Hartford, Conn.
Brown-Thomson & Co.
G. Fox & Co.
Jackson, Miss.
R. E. Kennington Co.
Joplin, Mo.
Christman D. G. Co.

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Robinson Shoe Co.
Lexington, Ky.
Mitchell, Baker & Smith
Los Angeles, Calif.
The May Co.
Louisville, Ky.
Stewart D. G. Co.
Memphis, Tenn.
John Gerber Co.
Minneapolis, Minn.
L. S. Donaldson Co.
Mobile, Ala.
L. Hammel D. G. Co.
Nashville, Tenn.
Loveman, Berger & Teitlebaum, Inc.
Newark, N. J.
L. Bamberger & Co.
Kresge Department Store
New Haven, Conn.
The Edw. Malley Co.
New York, N. Y.
Best & Co.
Oklahoma City, Okla.
McEwen Halliburton Co.
Al. Rosenthal's, Inc.
Omaha, Nebr.
Thomas Kilpatrick & Co.
Thompson Belden & Co.

Philadelphia, Pa.
Strawbridge & Clothier
John Wanamaker
Pittsburgh, Pa.
Boggs & Buhl
Kaufmann's
Portland, Me.
Porteous, Mitchell & Braun
Providence, R. I.
Gladdings, Inc.
Quincy, Ill.
Halbach Schroeder Co.
Reading, Pa.
Pomeroy's
Richmond, Va.
Thalhimer Brothers, Inc.
St. Louis, Mo.
famous-Barr Co.
Scruggs-Vandervoort-Barney
D. G. Co.
Stix, Baer & Fuller Co.
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Salem, Mass.
Wm. G. Webber Co.
San Antonio, Texas
Joske Bros.
Seattle, Wash.
The Bon Marche

Shreveport, La.
Feibleman's, Inc.
Sioux Falls, S. D.
Fantle Bros.
Spartanburg, S. C.
Aug. W. Smith Co.
Springfield, Mass.
Forbes & Wallace, Inc.
Toledo, Ohio
LaSalle & Koch Co.
Topeka, Kansas
The Warren M. Crosby Co.
Troy, N. Y.
Muhlfelder, Inc.
Waco, Texas
The Goldstein-Migel Co.
Washington, D. C.
Woodward & Lothrop
Wheeling, W. Va.
Geo. R. Taylor Co.
Wilmington, Del.
Kennard-Pyle Co.
Worcester, Mass.
Denholm & McKay Co.
York, Pa.
S. Grumbacher & Son
Youngstown, Ohio
G. M. McKelvey Co.

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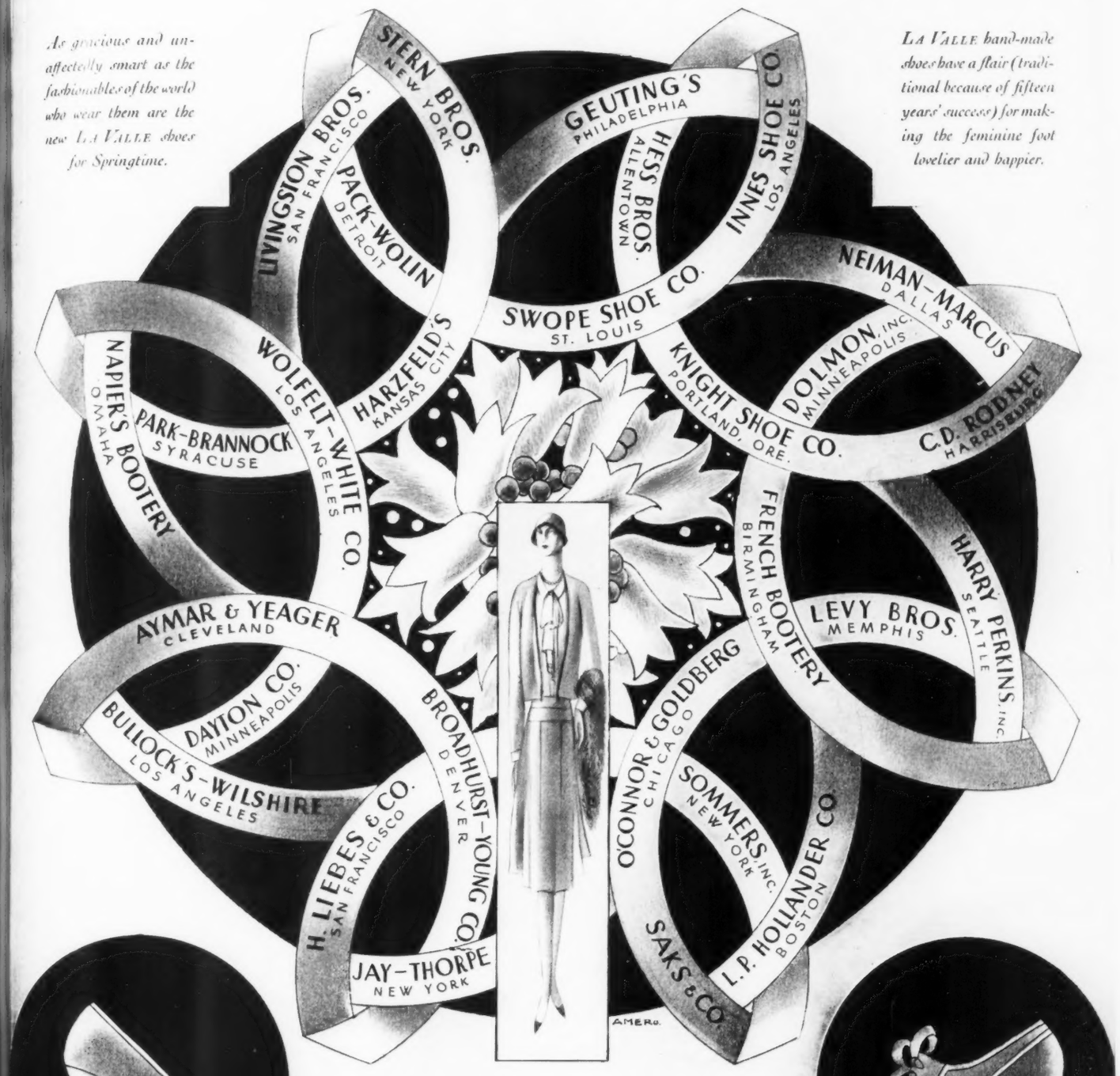
MAR

LA VALLE

As gracious and unaffectedly smart as the fashionables of the world who wear them are the new LA VALLE *shoes for Springtime.*

LA VALLE hand-made shoes have a flair (traditional because of fifteen years' success) for making the feminine foot lovelier and happier.



Visit one of the smart establishments named for you above...and, once fitted to LA VALLE shoes, you will promenade with the assurance that finer footwear than yours does not exist.

LA VALLE, INC. *Custom Shoe Manufacturer* 632 BROADWAY NEW YORK

BERGDORF-GOODMAN *creates this evening gown of Celanese Panne Satin.*

The Younger Set Adopts Celanese Panne Satin

Subtle in its simplicity . . smart in its sophistication . . Celanese Panne Satin is adopted as their very own by the younger set. They find that the glowing radiance of its surface . . the fluid grace of its texture . . make Celanese Panne Satin a flattering interpretation of the evening mode. It acquires merit, too, from the unique qualities that make all Celanese weaves distinctive—cleaning does not affect its body or its lustre . . it will not shrink or stretch . . and perspiration does not harm the fabric.

CELANESE *Fabrics*

TRADE MARK REG. U. S. PAT. OFF.

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Avenue, New York City

GOLFLEX

Spring s fancy turns to pin dots on a crepe de chine background. Golflex sponsors this mood in an informal jacket suit that reflects warm weather trends in its appropriate short sleeves bound in the fagoting that trims the collar and yoke effect. The even length skirt, box-plaited all around, further interprets the theme that in the daytime frock, fullness is tailored. In navy, light blue, red, green, brown and black, with contrasting white dots and detail . . . Created and distributed in the U. S. by Wilkin-Malito, Inc., 500 Seventh Ave., N. Y. C., and in Canada by Gould-Samuel & Co., Montreal . . Sold by all Golflex dealers . . $39.50

KNOX

shows the new way of accenting the brim and minimizing the crown

●**"Syosset"** (below) is a finely woven straw with an accented short front brim and the new, uneven sweep to its flattering sides. In colors that blend exquisitely with the new suits. Priced at eighteen dollars.

●**"Moonlight"** (above) is an extremely competent straw hat of fine texture. The brim is possessed of the eye-revealing short front with a flare to the sides, while the back rests snugly on the neck's nape. A restrained note of modernist bow to the ribbon, and a variety of colors for the hat itself, give it wide utilitarian usefulness. Priced at eighteen dollars. Knox felt hats are ten dollars and up.

●**"Moonlight"** is being featured right now by the smart shops country-crosswise which sell Knox women's hats. In New York City Knox hats for both men and women can be secured at any of these Knox shops: 711 Fifth Avenue, near 55th Street, 452 Fifth Avenue, at 40th Street, 359 Madison Avenue, at 45th Street, 1495 Broadway, in the Paramount Building, and downtown at 161 Broadway in the Singer Building. A catalogue of correct riding hats on request.

A new resort Frock

This is one of the new *Queen Make* models you'll find at fashion-wise stores. It is made of Wm. Simpson, Sons & Co.'s Fame (Reg. U. S. Pat. Off.) Voile, so soft that it ripples adorably into the new skirt flare. This Pattern Geometrique is exclusive to *Queen Make*. Ask to see it. The colorings are exquisite! Sizes: 16 and 18; 36 to 44.

...$3.95

by Queen Make

The vogue of the cotton frock grows!—until every spring wardrobe that dares call itself smart boasts *several* of the soft . . . delicately patterned . . . cleverly styled . . . youthful little frocks . . . always with the *Queen Make* label because then one can be sure of the quality of the fabric and the style. And they are always so inexpensive!

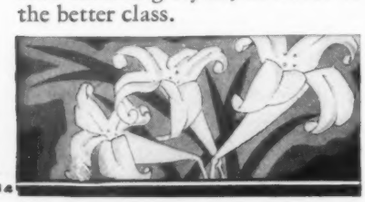
THE HOUSE OF Queen Make
TRADE MARK REG. U.S. PAT. OFF.
1375 BROADWAY
NEW YORK CITY

HOW happily Humming Bird Full Fashioned Hosiery expresses the three graces of the Easter mode—delicacy of color, fineness of texture, cleverness of styling!

Humming Birds offer you many exclusive shades developed by Mlle. Julie Bolegard, our resident Paris Stylist. Through her intimate contacts with those couturiers who most greatly influence American fashions, Mlle. Bolegard's advices are authentic beyond question.

Among Humming Bird's new Spring Shades are: Solay, a rosy beige—Spring Time, a delicate pink—Nymph, a rosy cream—Sand Brown, a warmly roseate tone, and Summer Tan. By their odd subtlety of shade, the tan chiffons are striking for evening wear.

Five charming styles, in stores of the better class.



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Exquisitely FEMININE

Humming Bird
FULL FASHIONED HOSIERY

DAVENPORT HOSIERY MILLS, Inc.
CHATTANOOGA, TENN. • NEW YORK OFFICE: 385 FIFTH AVE.

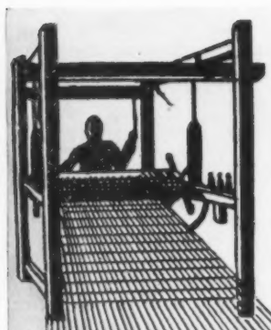
To make secure its youthfulness and essential femininity the mode ties many a bow on itself. These soft dressmaking details which flutter from frocks and hats appear on footwear as well . . . and the Bow Pump by Walk-Over makes its bow. For semi-formal wear with the more important suits, prints and light-weight woolens.

WALK-OVER

510
FIFTH AVENUE

The Bow Pump in black, brown, blue, green, beige or white kid, or patent. Matching grosgrain ribbon. Shapely cuban heel. Priced from $11.50 to $13.50

PARIS: 21 Boulevard des Capucines...LONDON: 372 Oxford Street, W.



COUDURIER FRUCTUS DESCHER

170 Bd de la Croix-Rousse
LYON

17 Rue de la Paix
PARIS

16-18 East 34th Street
NEW·YORK

ballerine — crêpe — doris
velours frisetti — crêpe — birman
crêpe madine — crêpe — siamois — antar
crêpe amasis — vermeil — windsor — crêpe — nersan
satin — satin — windsor crêpe — donatello
velours — crêpe — mongol — birman
crêpe mahrador — crêpe — chimere — flamand
velours — mandarin crêpe — celeste
crêpe — crêpe — siamois — isis
velours — crêpe — satan — futaine
velours — afghan — mousse de soie
toile — samourai — nhosheine
velours — donatello
crêpe — vermeil

©1930 C.F.D.

OBTAINABLE AT THE SMARTEST STORES THROUGHOUT AMERICA

Déjà

Right
After Molyneux in georgette.

Left
Adaptation from Chanel in chiffon.

Déjà presents spring fashions adapted from foremost couturiers. Déjà dresses . . . thirty-nine fifty. Dejà hats fifteen to eighteen dollars.

Right
Lace hemp braid after Marcel Rose.

Right
Light weight felt after Mado

Upper Panel
Port Bonheur after Rose Descat.

Light weight felt after Reboux.

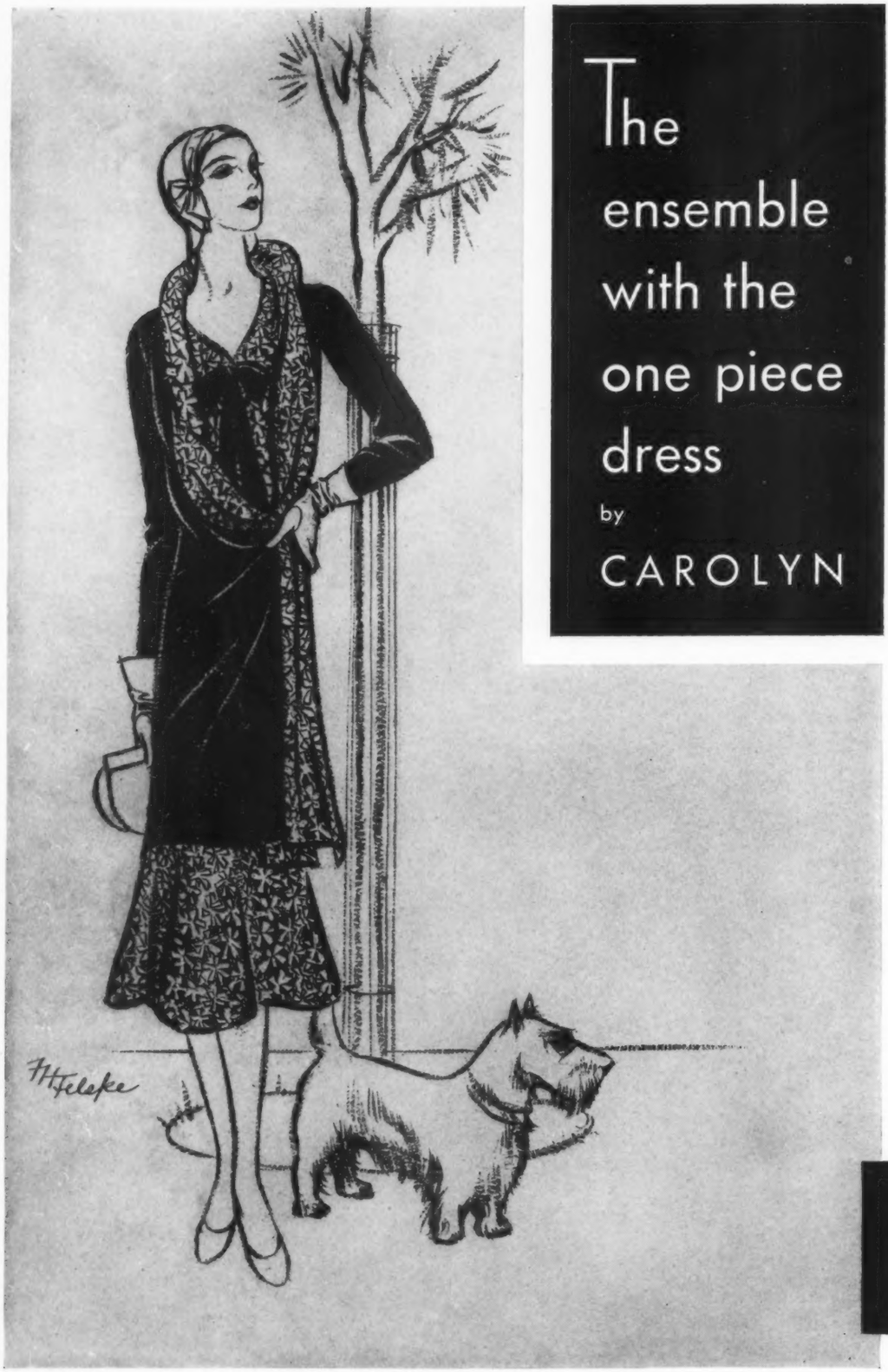
Lecomte adaptation in printed crêpe

After Vionnet in flat crêpe.

In georgette after Augustabernard.

After Lucien Lelong in flat crêpe.

ADDRESS INQUIRIES + DÉJÀ, 550 SEVENTH AVENUE, N. Y. + DÉJÀ, SOMMER BUILDING, MONTREAL, CANADA + SITÔT, 4 GREAT PORTLAND STREET, LONDON, W. 1, ENGLAND



The ensemble with the one piece dress

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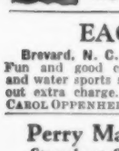

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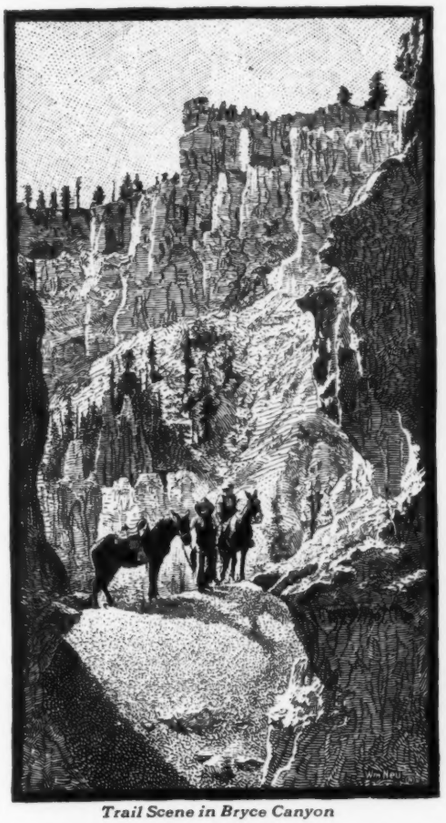

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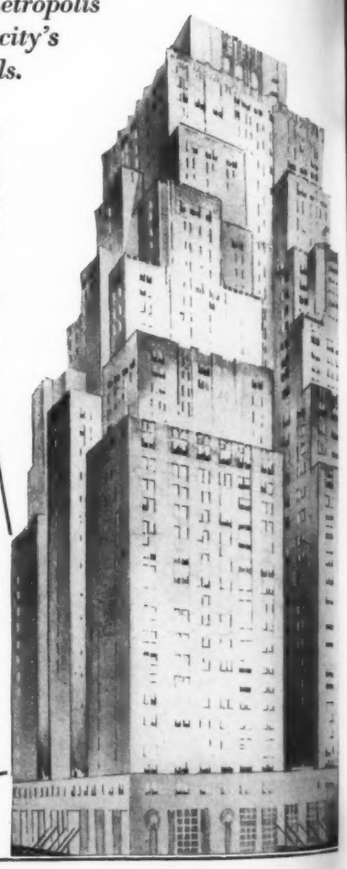

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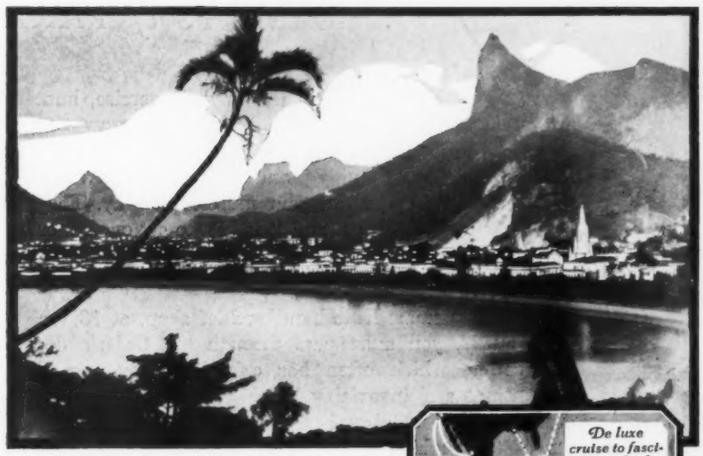

Ocean Front View of Rio de Janeiro

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71-days... over 17,000 nautical miles... upwards of 40 ports, cities and points of special interest! Cruise operated by LASSCO in cooperation with AMERICAN EXPRESS

Cruise Ship ... the palatial "City of Los Angeles" is specially designed and appointed for cruising the tropics. All outside staterooms, unusually spacious, all with FRESH running water, hot and cold, and over 70% with private or connecting bath. Unique outdoor swimming pool, with sand beach. Grand dining saloon, with windows open to the sea on three sides, accommodating entire cruise party at one sitting. Two promenade decks, one glass enclosed, unusually spacious, sports and recreation decks. Every detail of appointments reflects the highest standards of luxury.

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IF you want a new experience in the way of exercise, hunt up Maurice Burawoy, at number 30, in the narrow rue d'Enghien, who sells the marvellous German exercise wheels. They are made of metal tubing and are called *les roues vivantes*. Certainly, they put all your muscles in play. They are made in six different sizes, and it is best to get one six or seven inches higher than yourself.

TO reach Gabry's smart little handkerchief shop, at 18 rue Godot-de-Mauroy, you must pass through the Galerie des Quatre Chemins, which often has exhibits of very good modern paintings and invariably has interesting French editions of modern books. Gabry, herself, has a most entertaining collection of thoroughly Parisian "frivolities," marked with delicate restraint. In addition to the charming chiffon handkerchiefs with printed initials or designs that are the specialty of the house, Gabry has scarfs and ties and bags. She makes original and refreshing lingerie and will design sets of bed-jackets and bedcovers or dressing-gowns and divan covers to match. And she has smart, simple, and thoroughly masculine dressing-gowns for men.

THE Orfèvrerie Tronchet, 21 rue Tronchet, has a new type of silver-metal tablewear. Their silver-metal dishes, in good Queen Anne and modern patterns, are not expensive, need no polishing, and look like solid silver or silver plate. Best of all are their practical and amusing wooden and silver-metal plates for children, and they have tea and beverage sets.

TONY Montgomery has created lovely containers for flower jars. They are made of mirrored glass and are particularly effective on a black lacquered table. These are to be found at 14 rue de Castiglione, where you can get, also, the mulberry-and-beige zebra-striped material that is so extremely chic when used to cover cushions on a beige divan.

IT is interesting to notice how popular the Montparnasse section of Paris has become. Long files of motor-cars line the Boulevard Raspail at night, as they have long lined the streets of Montmartre. Next door to "The Vikings," in the rue Vavin, a new *boîte* called "La Boule Blanche" has just opened, and the glittering and imperative sign calls you in as you pass by.

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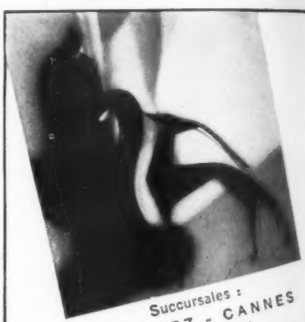
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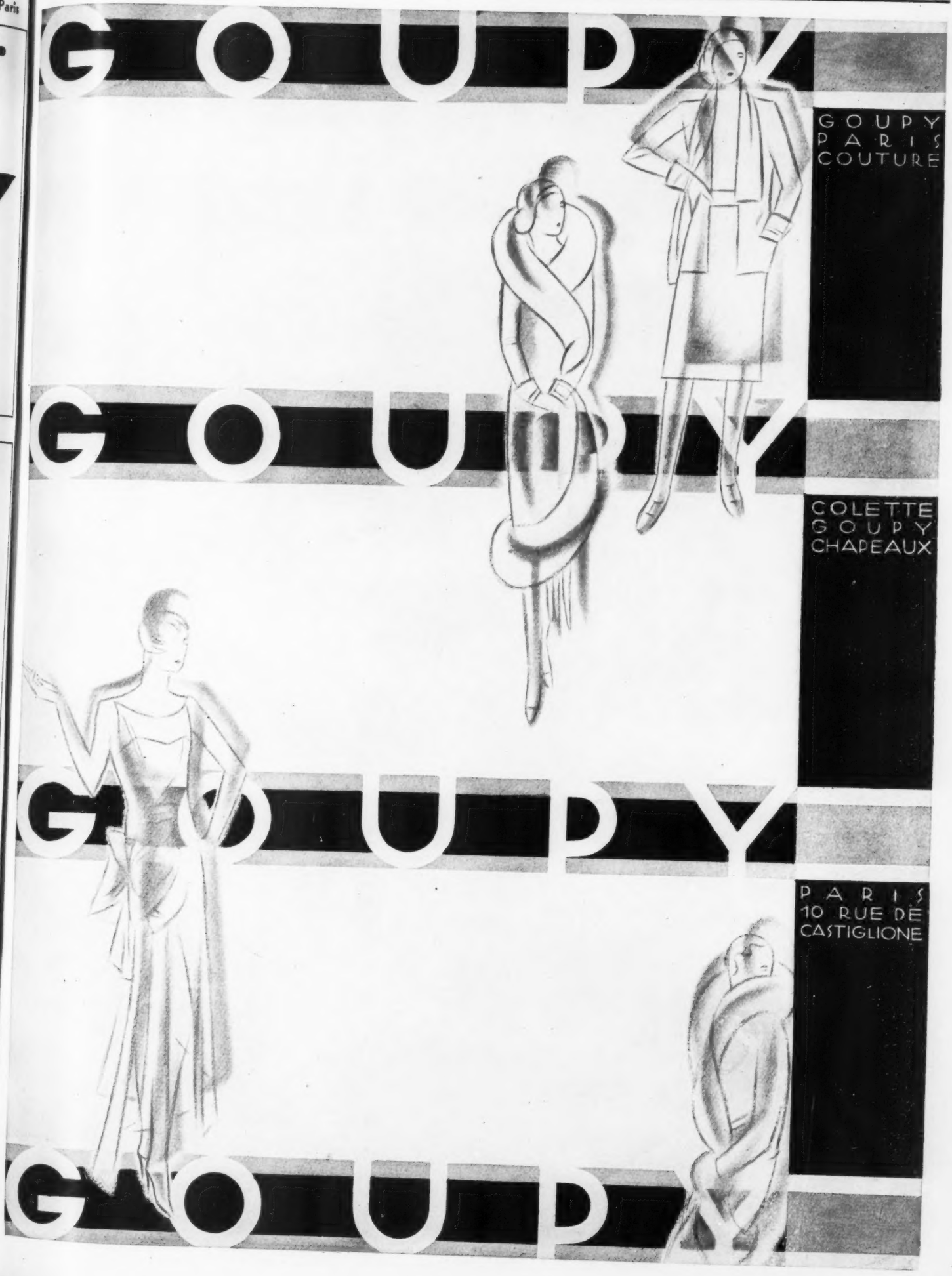
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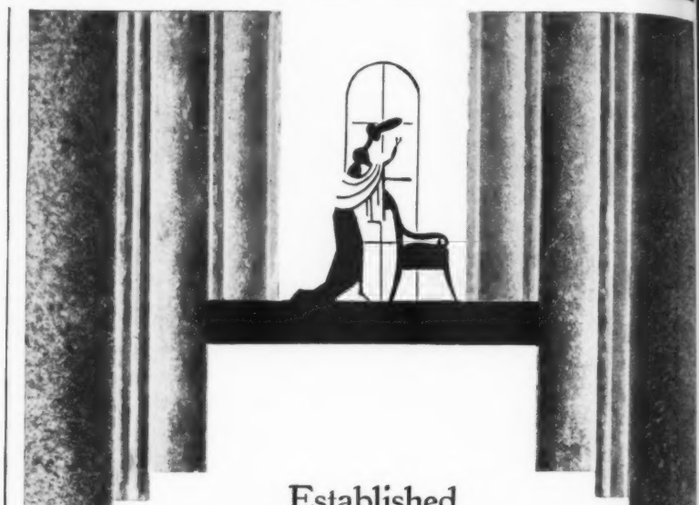

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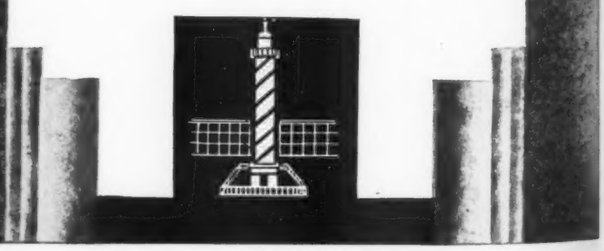

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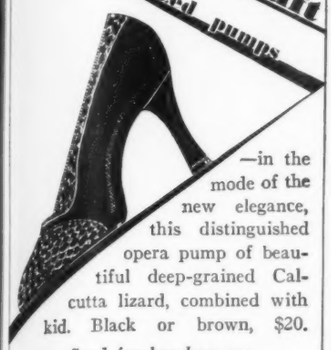

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DETROIT

Book—On February 14, to Mr. and Mrs. Frank P. Book (Gertrude Coyne), a daughter.

Chapin—On February 19, to Mr. and Mrs. Roy D. Chapin (Inez Tiedeman), a daughter.

McNabb—On February 18, to Mr. and Mrs. Duncan J. McNabb (Alexandrine Brodhead), a daughter.

Robinson—On February 9, to Mr. and Mrs. Jefferson D. Robinson, junior, (Christine Miller), of Toledo, a son, Joseph Lawrence Robinson.

PHILADELPHIA

Balfour—On February 9, to Mr. and Mrs. J. Gilbert Balfour, junior, (Caroline Fowlkes), a daughter, Caroline Fowlkes Balfour.

Godley—On February 12, to Mr. and Mrs. W. Lawrence Godley (Katherine Fitch), a daughter, Barbara Ross Fitch Godley.

Pefley—On February 5, to Lieutenant Alfred Reed Pefley and Mrs. Pefley (Margery Idaline Robnett), of Shanghai, China, a son, Alfred Reed Pefley, junior.

Wood—On February 8, to Mr. and Mrs. Morris Wistar Wood (Evelyn Page), a son.

WASHINGTON

Haynes—On February 6, to Mr. and Mrs. F. Eberhart Haynes (Frances Larner Gare), a daughter.

DEATHS

NEW YORK

Nicoll—On February 21, Grace Lord Nicoll, wife of Benjamin Nicoll.

Van Nostrand—On February 22, Louisa Bulkley Leonard Van Nostrand, wife of the late John Van Nostrand.

BOSTON

Kilham—On February 20, Jane Houston Kilham, wife of Walter H. Kilham.

Lowell—On February 22, Beatrice Hardcastle Lowell, wife of the late Charles Lowell.

PHILADELPHIA

Wiederseim—On February 20, Elizabeth Elkins Wiederseim, wife of William Caner Wiederseim.

ENGAGEMENTS

NEW YORK

Bryan-Kane—Miss Amanda Stewart Bryan, daughter of Mr. and Mrs. John Stewart Bryan, of Richmond, Virginia, to Mr. Richard Keith Kane, son of Mrs. Kane and the late Daniel H. Kane.

Coward-Carroll—Mrs. Audrey Loder Coward, daughter of Mrs. Michael F. Bauer, to Mr. Lee Wingate Carroll, son of Mr. John B. Carroll, of Detroit, Michigan.

ENGAGEMENTS—Continued

Dickinson-Stoever—Miss Garetta Meredith Dickinson, daughter of Mr. and Mrs. William Meredith Dickinson, of Princeton, New Jersey, to Mr. Henry Von Hoff Stoever, junior, son of Mr. and Mrs. H. Von Hoff Stoever, of La Jolla, California.

Moore-Cross—Miss Marion Moore, daughter of Mr. and Mrs. Edward Small Moore, to Mr. John W. Cross, junior, son of Mr. John W. Cross.

Storrs-Sickles—Miss Carolyn M. Storrs, daughter of Mr. and Mrs. Frank Vance Storrs, to Mr. Daniel E. Sickles, son of Countess Napoléon Magne, of Paris.

BOSTON

Bigelow-Brownell—Miss Gladys Bigelow, daughter of Mr. and Mrs. Albert F. Bigelow, to Mr. Morris Brownell, junior, son of Mr. and Mrs. Morris Brownell, of Fairhaven, Connecticut.

Goodrich-Spalding—Miss Dorothy Goodrich, daughter of Dr. Charles A. Goodrich and Mrs. Goodrich, of Hartford, Connecticut, to Mr. Oakes Ames Spalding, son of Mr. and Mrs. Philip L. Spalding, of Milton, Massachusetts.

McCullough-McLanahan—Miss Edith Clarke McCullough, daughter of Mr. and Mrs. Hall Park McCullough, to Mr. John Davidson McLanahan, son of the late Reverend Samuel McLanahan, of Baltimore, Maryland.

Patten-Davies—Mrs. William S. Patten, daughter of the late Nathaniel Thayer, of Boston, Massachusetts, to the Right Reverend Thomas F. Davies.

Watson-Hurst—Miss Annie Potter Watson, daughter of Mr. and Mrs. Byron Sprague Watson, to Mr. John Edward Hurst, of Baltimore, Maryland.

DETROIT

Henry-Bartlett—Miss Ella F. Henry, sister of Mr. Edwin Barbour Henry, to Mr. Robert J. Bartlett, son of Mrs. William Charles Bartlett, of Greenport, Long Island.

Lay-Phelps—Miss Constance Lay, daughter of Mr. and Mrs. Frank Barclay Lay, to Mr. Charles Blanchard Phelps, junior, son of Mr. Charles B. Phelps.

Wheeler-Smith—Miss Margaret Thompson Wheeler, daughter of Mr. and Mrs. Leonard Abel Wheeler, of Troy, Ohio, to Mr. Hal H. Smith, junior, son of Mr. and Mrs. Hal H. Smith.

SAN FRANCISCO

Holmes-Lewis—Miss Juanita Olive Holmes, daughter of Mr. and Mrs. William Dudley Holmes, of Berkeley, California, to Mr. Charles Mason Lewis, son of Mr. and Mrs. Robert L. Lewis, of Cleveland, Ohio.

WASHINGTON

Wall-Hines—Miss Frances Wall, daughter of Mr. and Mrs. Joseph Stiles Wall, to Mr. Frank T. Hines, junior, son of Brigadier-General Frank T. Hines and Mrs. Hines.

WEDDINGS

NEW YORK

Bisgood-Bacon—On February 15, Mr. Francis Anthony Bisgood, of London, England, and Miss Elizabeth Mitchell Bacon, daughter of Mr. and Mrs. George Wood Bacon.

(Continued on page 26)

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of Intriguing Beauty!

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TO INSURE the perfect proportions that the new styles demand, we have established a *corset salon*, with expert fitters in attendance, where foundation garments of the highest type will be made to measurements.

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SOCIETY

(Continued from page 25)

WEDDINGS—Continued

Buck-Farrell—On March 3, Mr. Richard Joseph Buck, son of Mr. Charles Austin Buck, of Bethlehem, Pennsylvania, and Miss Rosamond Marie Farrell, daughter of Mr. and Mrs. James A. Farrell.

Childe-Hope—On February 22, in London, Sir Frederick Childe and Lady Doria Hope, daughter of the Duke of Newcastle.

Crawford-Broward—On February 24, Mr. William Randall Crawford, junior, son of Mr. William Randall Crawford, of Seattle, Washington, and Miss Elizabeth Hutchison Broward, daughter of Mrs. Napoleon Bonaparte Broward.

Farnsworth-Redden—On February 19, Mr. William Bethell Farnsworth, son of Mr. and Mrs. Palmer Farnsworth, of Memphis, Tennessee, and Miss Ethelyn Gillies Redden, daughter of Mr. and Mrs. Charles Fraser Redden.

Hammersley-Haskins—On February 8, Mr. William Spode Hammersley, son of Mr. and Mrs. William Percy Hammersley, and Miss Leigh Lathrop Haskins, daughter of Mr. and Mrs. Henry Stanley Haskins.

Harriman-Whitney—On February 21, Mr. William Averell Harriman and Mrs. Marie Norton Whitney, daughter of Mr. and Mrs. Sheridan S. Norton.

Hills-Bates—On January 29, Mr. Carroll B. Hills, son of Mrs. William Hills, and Miss Consuelo Ellis Bates, daughter of Mrs. Armistead K. Baylor, of New York City and Ipswich, Massachusetts.

Hopkins-White—On February 14, Mr. Howard Hodge Hopkins, son of Mr. and Mrs. W. Frank Hopkins, and Miss Katherine Gaylord White, daughter of the Reverend Gaylord Starin White.

Oxford-Lilly—On February 5, Mr. Ronald C. Oxford and Miss Elsie F. Lilly, niece of Mr. and Mrs. Edward W. Simons, of Portchester, New York.

Putnam-Stout—On February 28, Mr. Harrington Putnam, junior, son of Mr. and Mrs. Harrington Putnam, and Miss Barbara Stout, daughter of Mrs. Joseph S. Stout.

Sanderson-Morgan—On February 20, Mr. Henry Sanderson and Mrs. Helen Rice Morgan, daughter of Dr. J. Warren Rice and Mrs. Rice, of New Brunswick, New Jersey.

Westminster-Ponsonby—On February 20, in London, the Duke of Westminster and Miss Loelia Ponsonby, daughter of Sir Frederick Ponsonby.

BOSTON

Chase-Cottier—On February 25, Mr. Hamilton Chase and Mrs. Ann Seton Cottier, daughter of Mr. and Mrs. Ernest Thompson Seton.

Francis-Burrage—On February 22, Mr. Henry Sayles Francis, son of Mr. and Mrs. George Tappan Francis, of Boston, to Miss Frances Miriam Burrage, daughter of Mr. and Mrs. William Sargent Burrage, of Middlebury, Vermont.

Frey-Hubbard—On February 2, in the chapel of Saint Paul's Cathedral, Mr. Alexander Hamilton Frey, son of Doctor Walter F. Frey, and Miss Alice Hubbard, daughter of Mr. and Mrs. Charles J. Hubbard.

WEDDINGS—Continued

Vaillant-Beck—On March 10, Dr. George C. Vaillant, son of Mr. and Mrs. George W. Vaillant, and Miss Suzannah Beck, daughter of Mr. and Mrs. Eman L. Beck, of Mexico City.

LOS ANGELES

Dakin-Bryant—On February 27, Mr. Richard Young Dakin, son of Mr. and Mrs. Henry W. Dakin, and Miss Suzanne Patterson Bryant, daughter of Doctor Ernest Albert Bryant and Mrs. Bryant.

PHILADELPHIA

Allen-Mellor—On March 5, Mr. Millard Lowe Allen, son of Colonel Howard Allen and Mrs. Allen, of Richmond, Virginia, and Miss Virginia Hanson Mellor, daughter of Mr. and Mrs. William Buncroft Mellor, of Germantown, Pennsylvania.

Roach-Hunter—On February 22, Mr. Thomas Bankson Roach, son of Mrs. Joseph Huddell Roach, and Miss Katharine Walter Hunter, daughter of Mr. William Clifford Hunter.

SAN FRANCISCO

McKee-Dilworth—On February 11, Mr. Norman Campbell McKee, son of Dr. Albert Brown McKee and Mrs. McKee, and Miss Amy Fowler Dilworth, daughter of Mrs. Edward John Fowler.

WEDDINGS-TO-COME

NEW YORK

Bates-Hawes—On April 5, Miss Bertha C. Bates, daughter of Mr. and Mrs. Towar Bates, to Mr. Albert Lee Hawes, son of Doctor Albert Sidney Hawes and Mrs. Hawes.

Dennett-Jordan—On May 24, Miss Nancy Dennett, daughter of Doctor Roger H. Dennett and Mrs. Dennett, to Mr. Philip Harding Jordan.

Gasque-Robinson—On July 9, in Saint Margaret's Church, Westminster, London, Miss Mazie Gasque, daughter of Mrs. Clarence Gasque, to Mr. John Roland Robinson.

Koop-Prentice—On April 28, Miss Marjorie Phelps Koop, daughter of Mr. and Mrs. Eugene Jackson Koop, to Mr. Sartell Prentice, junior, son of Mr. and Mrs. Sartell Prentice.

BOSTON

Adams-Joslyn—On June 7, Miss Mollie Adams, daughter of Mr. and Mrs. Charles R. Adams, to Mr. Elmer Joslyn, son of Mr. and Mrs. Roy Joslyn, of Lebanon, New Hampshire.

Bryant-Hamlin—On June 7, in the First Parish Church of Milton, Miss Rose Bryant, daughter of Mr. and Mrs. Lincoln Bryant, to Mr. Edward Hamlin, junior.

Cushing-Roosevelt—In June, Miss Betsey Cushing, daughter of Dr. Harvey Cushing and Mrs. Cushing, and Mr. James Roosevelt, son of Governor Franklin D. Roosevelt and Mrs. Roosevelt.

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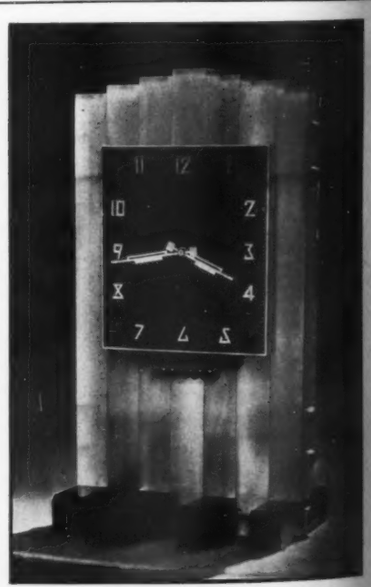

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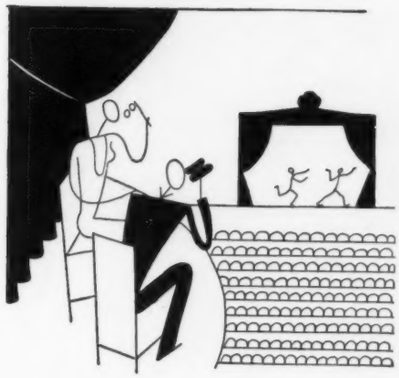

PARIS OPENINGS

MARCH 29, 1930

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ALISON SETTLE—EDITOR of BRITISH VOGUE

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VOGUE'S

EYE-VIEW OF THE MODE

IF you've acquired a spring suit, and it's nattier and jauntier and more feminine than any suit you have ever had before; if your hats are poised thoughtfully and not tugged on your head, and your hair is permitted to show; if your blouses are flattering, and their collars—on occasions—lie outside your jackets; if your evening skirts are even all the way round, whether they fall in pools at your feet or end in classic hem-lines at your ankles; if you feel a leaning to white and all the fresh vegetable greens; if you have a little cape or two somewhere in the offing—

if your boxes are full of foolish, frivolous, feminine trifles, such as short little gloves and jewels and fans, and you feel a wicked and unaccountable yearning for more; if your hair is long, but not too long and has the goodness to curl at the ends, and your ears—when they're pretty—have the boldness to show; if you serve tea and play bridge in long, feminine afternoon gowns and are clever enough to wear them indoors only and not to drag them around the streets; if you can pop into a florist's on a feathery morning and tuck a bunch of old-fashioned violets at your belt—

if you think less about equality with the male and are discovering instead the fun of being a woman; if you can skip at a moment's notice from that jaunty little suit of the day to the romantic, trailing gown of the evening and adjust your personality to suit, if you can pursue your activities efficiently until long after lunch, and be simply charming by dinner; if you can collect with equal fervour pink opalines of the Restoration and Chiricos, Survages, and Picassos; if you can do all these fashionable things of the moment and still be yourself, contributing a note all your own; if you feel all in all more free and untrammelled and audacious and young than ever before—THEN you are in step with the gay, versatile parade of this spring of grace, 1930.

Steichen

Mrs. Fatio, formerly Miss Eleanor S. Chase, is a very promising young authoress. Her novel, "Pennagan Place," depicting the life of a sordid mid-Western family, has received considerable attention. Mr. and Mrs. Fatio were married last July and spent their honeymoon in Europe. They have a place at Palm Beach, where Mr. Fatio, who is an architect, has designed many beautiful houses

MRS. MAURICE FATIO

PARIS

MODERNIZES CLASSIC LINES

Giraudon, Paris

LAST season, the inevitable happened, and the mode, after many tentative ventures, found itself again. The waist-line settled into its normal place, and skirts attained their appropriate length. What actually occurred was a renaissance in fashion, a realization of the true principles of line and proportion; the mode finding its inspiration in the *classic*, and drawing from that source new beauty, new freedom, and new life. Youth has had its way.

Emphasis now centres on the waist-line as the axis of the figure, and on length of limb, with shoulder interest to balance slimness of waists and bodice interest to balance the often unbroken length of skirts or peplum effects. Cutting and piecing, as merely decorative elements, are no longer in the mode, and materials are beautifully draped, folded, and shaped. They are handled, seemingly, with classic simplicity, but their successful manipulation requires unerring skill.

Briefly summed up, the striking, logical results of the change in fashion are these:

Fulness of material and freedom of line.

Softly draped neck-lines and draped and crossed waist-lines on day and evening dresses and also on blouses, jackets, and coats.

Capes and cape motifs on all types of clothes.

The softly tailored suit for sports, town, and afternoon.

Blouses and bodices with a blouse effect.

Jackets that indicate the waist-line by fit and by belts.

Skirts that hang free from moulded or draped hip yokes.

Moderate length for day and full, even length for evening.

One-piece dresses with boleros, bolero jackets, or capes.

Coats that are wrapped, shaped, draped, bloused, belted, and caped

Light and dark colours combined for suits, dresses, and coats.

Solid-coloured fabrics and multicolour weaves that give a monotone effect.

And an evening mode that because of its freedom and sophisticated simplicity permits a wide range of treatments and silhouettes.

In the evening, unhampered by conformity to every-day living, fashion finds its complete expression, and the evening dresses this season, most strikingly illustrate the classic inspiration of the mode. Drapery, simplicity, freedom, and elegance are here combined. The newest, most characteristic skirts hang in smooth, vertical folds or pleats from draped and girdled hip yokes. Those for general wear and for dancing reach to the ankle or the instep, with an uncompromisingly even hem-line all around. Others, for more important occasions, and with trains that are intrinsic parts of the dresses themselves, sweep in long, flowing lines to the floor. Sometimes, there is a wrapped feeling around the upper part of the dress, and here is an excellent excuse for bows. And side by side with these long classic draperies, many houses are showing skirts that frankly flare from short hip yokes and tunics or peplums cut with softly flaring fulness that introduce a very graceful width into the silhouette.

Bodices drape softly, often of their own accord, frequently resulting in capuchin and other becoming neck-line effects. Some seem to fasten on the top of the shoulders like a Greek chiton, and others close in a surplice line.

Banding and moulding are only permitted between the waist-line and the top of the hip-bone, and incrustations and excessive cutting and piecing have no real part to play. Flounces, ruffles, and peplums all have their rôles, and fringe, when judiciously used, is a lovely contribution to the line and fall of drapery.

Only the softest, the supplest of materials are right: heavy flat crêpe, all the lovely (Continued on page 94)

LOUISEBOULANGER · LANVIN

A perfect example of the modern classical silhouette is Louiseboulanger's "100," a red chiffon dress dotted with tiny silver beads. The skirt hangs in straight folds to the floor, hiding trousers; from MacVeady

Lanvin has adapted red lace to a beautiful Grecian dress, "Oiseau de Feu," finely gathered and moulded to the figure by red crêpe bands. The skirt touching the floor is very important; from Jay-Thorpe

GREEK LINES IN SWEEPING LENGTH

PATOU · WORTH

Patou's feeling for the classical influence is evident in "Lucinde," a gown of rose, red, and pink printed chiffon with a high waist-line and a long, straight-hanging pleated skirt that almost touches the floor; from Peggy Hoyt

Black marocain is used for "Cocktail," this Worth model reflecting the classic trend. The gold lamé ribbon passes under the bolero-like corsage, tying in back, and jewelled ornaments fasten the shoulder-straps; Stewart

PARIS ADOPTS A NEW SKIRT FREEDOM

FORMAL OCCASIONS DEMAND
THE NEW, FORMAL LENGTH

Hoyningen-Huené, Paris

CHAMPCOMMUNAL

LUCIEN LELONG

A marvellous example of the long-skirted mode is Champcommunal's hibiscus-green crêpe satin dress, "85" (opposite page); Jay-Thorpe. Diamond and emerald- jade necklace from Lacloche Frères; Duvelleroy ostrich fan; Alexandrine gloves; Greco shoes; posed by Lillian Fischer

Black chiffon lends itself to the distinction of the new mode in this lovely dress, "Baccarat," from Lucien Lelong. A circular ruffle starting under each shoulder descends in uninterrupted rhythm to the front, and another ruffle becomes a train in back; from Bergdorf Goodman

CIRCULAR RUFFLES ACCENT THE IMPORTANCE OF CHIFFON

PATOU

FIVE O'CLOCK FORMALITY

Patou's black georgette crêpe dress, "Corinne," descends nearly to the ankles—a day length permissible only at very formal occasions. The collar is of white georgette; Franklin Simon. Patou's black baku straw hat wears camellias. "Que Sais-je?", of black georgette, has unpressed pleats and a piping of pink crêpe on the décolletage; Bonwit Teller. Patou's black straw hat is trimmed with pink velvet

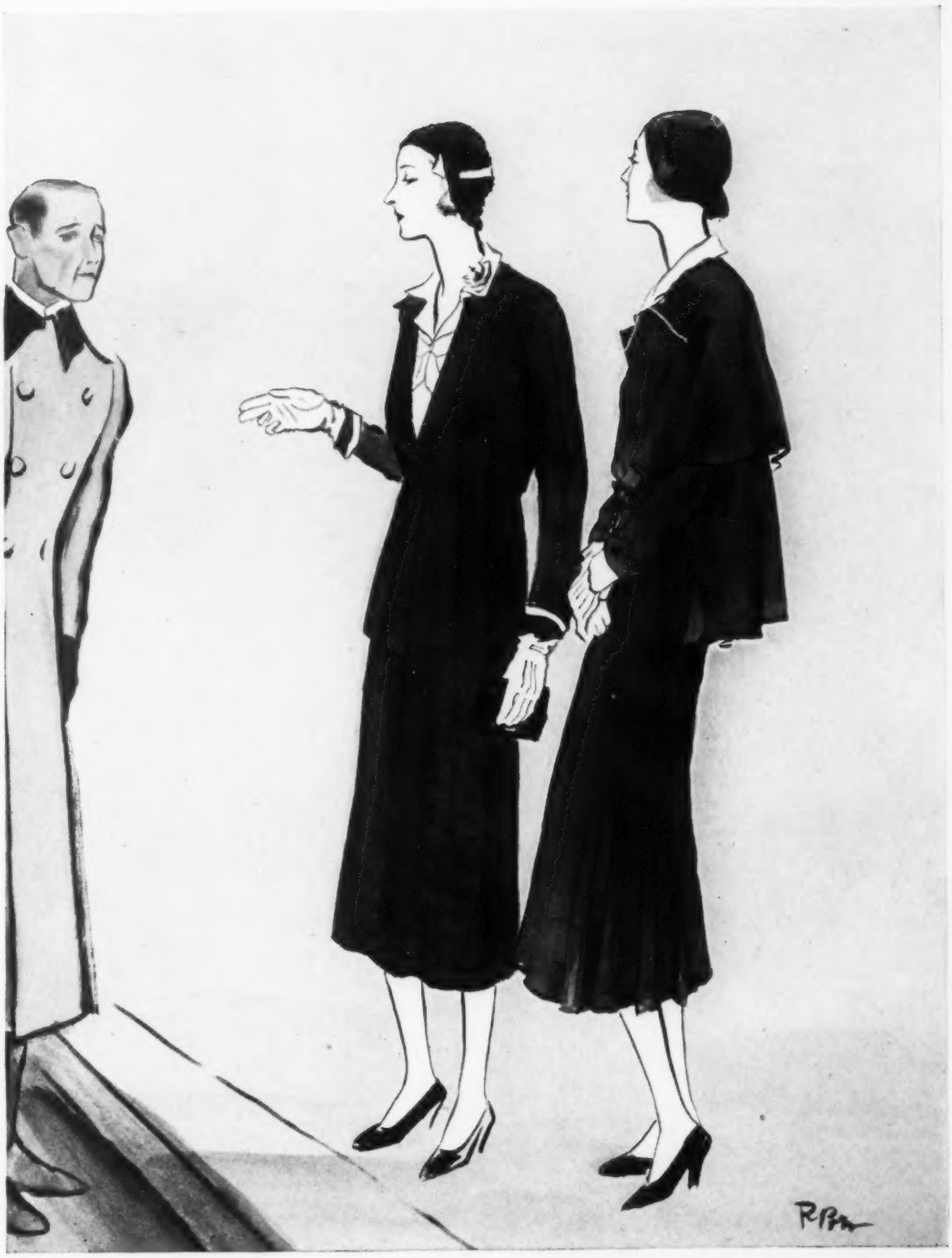
LELONG . TALBOT

FOR LATE AFTERNOON

Lelong uses navy-blue chiffon façonné with white and navy-blue satin polka dots for "Toquade," a formal afternoon dress with a cape replacing sleeves and a skirt falling nearly to the floor; from Wanamaker. Talbot's "88," of black crêpe, shows the Greek influence in a bodice that is caught up on one shoulder and ends in wing drapery like a chiton; from Hattie Carnegie

JERSEY GAINS THE DAY

CHANEL



CHANEL

JACKETS OR SEPARATE CAPES

Jersey's meteoric rise to popularity was one surprise of the Openings, and Chanel proves how chic it is in the ensembles shown on the opposite page. Spinach-green jersey is used for one, "379," shown left, with a sleeveless jacket and unusually cut dress; MacVeady. Spring-green jersey fashions the other, "304," shown right, which includes a dress and separate cape lined with a green, black, and white print; Jay-Thorpe. Both hats are from Marie-Alphonsine Chanel seems equally partial to jackets and capes, this spring. The blue jersey suit, "576," which is shown on the lady directing her chauffeur, has a nipped-in jacket, a white piqué blouse, and a touch of piqué on the cuffs; Best. The hat is from Rose Valois. A variation of the cape theme is seen in the navy-blue wool ensemble, "348," shown above, right, which has a tiered sleeveless cape and a dress with lingerie trimming; Hollander. The hat is from Rose Valois

SCHIAPARELLI · CHANTAL

THREE, TWO, AND ONE-PIECE STREET COSTUMES

Schiaparelli does the unexpected with this brown, yellow, and white tweed ensemble, "627," (left) by adding brown jersey shoulder and hip yokes and a yellow linen blouse; Jay-Thorpe. Schiaparelli's rose-and-black tweed coat, "612," (centre) depends upon a rose tussur dress for collar and cuffs; scarf of black tussur; Bendel. Chantal's navy-blue poudre-de-laine dress, "Le Matin," (right) is the type to be worn without a coat; Lord and Taylor

MOLYNEUX

Molyneux provides an effective ensemble for luncheon or early afternoon wear in a beige wool georgette crêpe suit, "27," shown above. The cape treatment illustrates the new shoulder interest, which is so important; Saks-Fifth Avenue. Molyneux emphasizes grey—a chic colour for spring—in this runabout ensemble, "39" (above, right), of grey tweed flecked in black, white, and beige. The jacket slips under the capuchin collar of the dress; from Russeks

TRANSPARENT WOOLS

Hoyningen-Huene, Paris

REDFERN

"Chéri," this three-piece suit of black crêpe de Chine, is printed in a tiny white chevron design. The jacket has a rolled collar, pockets, applied bands instead of cuffs, and buttons, a belt, and buckle of self-material. The skirt gains fulness through double box pleats released from inverted V cuts in front, and the white georgette crêpe blouse has a pleated jabot edged with tulle and held by a band collar crossed in front. The black taffeta beret is from Maria Guy; crocodile bag with a black-and-white enamel ornament from Germaine Guérin; gloves from Alexandrine

DRESSMAKER SUITS LEAD FOR DAYTIME

THE softly tailored suit inspires the mode for day, in Paris, and the jacket, blouse, and skirt combination is the new three-piece ensemble, for both town and country wear.

A tweed or jersey skirt and a fitted, belted jacket, with a tuck-in jersey or linen blouse, is now correct for sports. But for actual play, the cardigan suit with a sweater or a jumper blouse still has a place.

Exceedingly smart for morning wear in town is a self-patterned jersey suit with a white linen *gilet* or a linen blouse. The skirt of this suit may have a restrained circular cut, and the jacket is nipped in at the waist with a slight flare below. White-flecked black woollen, with a white blouse, for these suits, is expressive of the strong feeling for black-and-white in the day.

As an all-day ensemble for town wear, a plain, printed, or façonné crêpe marocain jacket and skirt with a frilled linen or silk blouse are very good. This suit allows a soft treatment of collar and revers and a well-fitted line at the waist; and a draped black skirt with a pastel satin bodice top, which looks like a blouse, or a printed chiffon blouse, and a softly wrapped jacket ending in a lovely scarf, make a charming ensemble for afternoon and for tea.

Skirts, blouses, jackets—each demand their own specialist, and the dressmaking details that soften and give interest to classic cut call for their particular workers, too. Lingerie blouses are made beautiful by tucking, faggoting, frilling, and other types of fine hand-work; linen gilet blouses require dressmaker tailoring; and satin or chiffon blouses must have neck-lines that are beautifully draped with scarfs and scarf-yokes that grow from the blouse itself.

Hip yokes are as important as shoulder yokes, for on them are mounted the skirts that hang with unfettered and unbroken lines from the top of the hip-bone. Skirts (Continued on page 92)

This chic navy-blue crêpe de Chine suit from Goupy, "Trente-six mille," is sprinkled with tiny white stars—an important spring feature. The white facing on the jacket and the collar of the white blouse are embroidered with navy-blue stars; from Russeks; navy-blue straw hat from Goupy

Hoyningen-Huené

GOUPY

CHANTAL

Flamenga printed in a black-and-white design resembling tweed is used for the skirt, bolero-like jacket, and separate scarf of Chantal's three-piece suit, "Au Ritz -57." The tuck-in blouse with smartly cut scarf ends and the jacket and scarf lining are of pale yellow crêpe iris. V-shaped cuts stitched in black give a yoke effect to the skirt and fall in circular fulness in front; from Altman. Maria Guy designed the black straw hat, "Lune de Miel," with a double brim of white jersey. The bag of black Russian leather is from Hermès, the gloves from Alexandrine

JANE RÉGNY'S "Croisière," illustrated in the two sketches at the left, is a classic suit with a double-breasted jacket and wrap-around skirt, buttoned at the side. The jacket and skirt are of heavy white weave-patterned linen resembling crash; the blouse of plain white linen; the scarf of navy-blue crêpe marocain with white polka-dots—a very chic type; costume from Saks-Fifth Avenue

JANE RÉGNY has fitted the jacket of "Fouquet," the blue jersey suit shown in the group below, into an imperceptibly flaring peplum below the soft, bloused effect and combined it with a skirt with a slightly circular section at the front. The white crêpe blouse is gathered to a yoke in a smocked effect; suit from Stewart. The hat of stitched fabric to match the suit was designed by Maria Guy

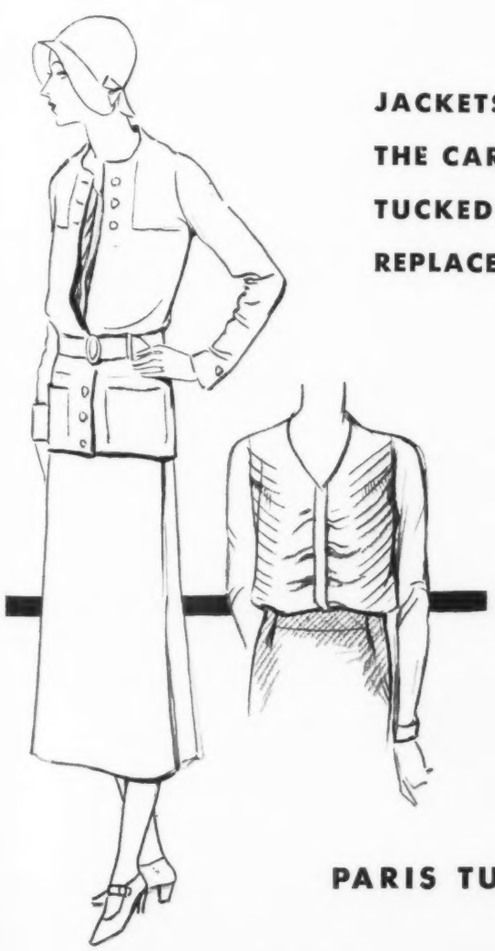
LONDON TRADES designed "Sporting," the smart country costume shown in the two sketches above. The sleeveless tuck-in blouse is of grey-and-white jersey with horizontal stripes. The jersey skirt has inverted pleats pressed into the front, and the simple grey cardigan is bordered in white; from Best. The draped beret of grey jersey, also from London Trades, completes this very youthful sports costume

THE NEW JACKET SUIT

YVONNE CARETTE'S "Norfolk," shown in two sketches at the right, is made of transparent navy-blue woollen and has a belted jacket cut on Norfolk lines. The lack of collar and the patch pockets are chic notes, as are the pleats that carry out the jacket lines on the front of the skirt. A navy-blue silk sailor tie trims the white linen blouse; costume from Bendel. The navy-blue felt cloche, from Maria Guy, has a rolled edge of felt

GREY AND WHITE OR BLUE AND WHITE ARE COUNTRY COLOURS

JACKETS SUPERSEDE THE CARDIGAN, AND TUCKED-IN BLOUSES REPLACE THE JUMPER



JANE RÉGNY'S grey-and-white suit, "71 and 72," shown at the left, is of necktie patterned jersey and has a smartly collarless jacket belted at the normal waist-line with patent leather. The blue linen blouse is gathered to a vertical strip in front, as may be seen in the detailed sketch. Agnès designed the smart cloche of greyish white felt, which is split at one side and accented by a tiny bow made of the felt itself

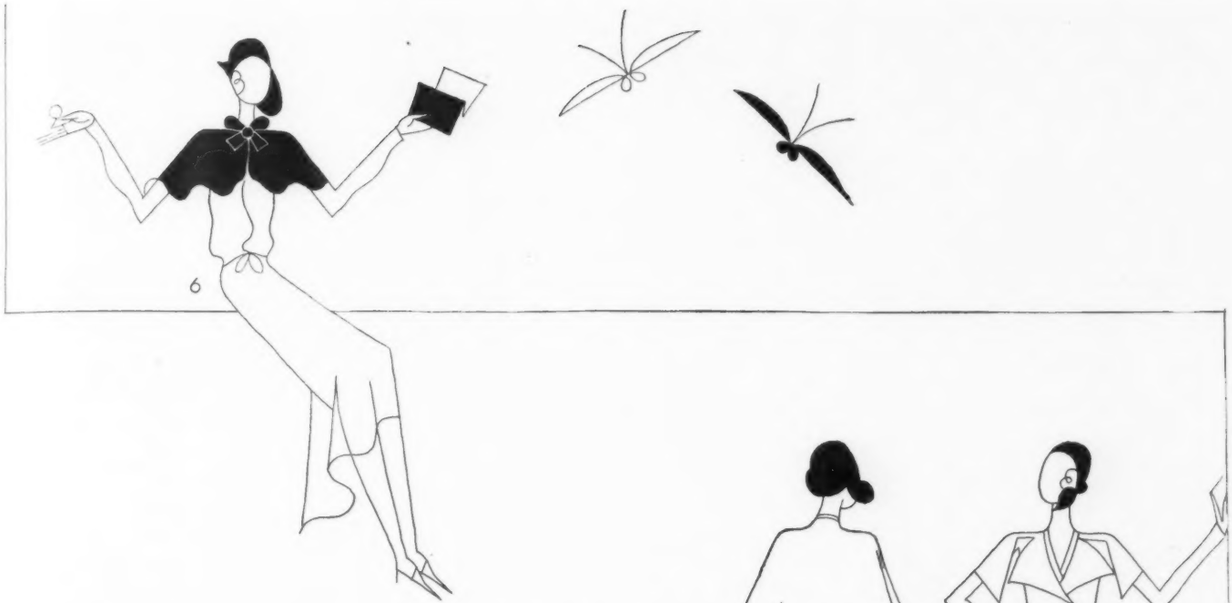
LONDON TRADES uses dull pink basket-weave woollen for "Good Companions," the country suit shown in the two sketches above. The loose, unlined jacket is belted at the waist-line by a strip of the same material, and the circular skirt is fitted to the hips by means of darts. Tussur in a paler pink is used for the bodice; costume from Bonwit Teller. The close, draped toque of pink jersey is also from London Trades

PARIS TUCKS IN A LINEN BLOUSE FOR SPORTS

CAPES ABOUND

THEY APPEAR IN COUNTLESS SIZES, ASPECTS, AND SHAPES

1. ON THE AFTERNOON COAT—in the shape of flat ruffles on a black marocain coat, "43 bis," from Champcommunal, worn with a beige crêpe dress, "43."
2. ON THE TRAVELLING COAT—"Packard," of brown-and-white tweed, designed by Jane Régny.
3. ON THE RUNABOUT DRESS—of beige checked tweed, Irène Dana's very new model, "12."
4. WITH THE ENSEMBLE COAT—"Réveil Matin," of greyish-beige tweed flecked in multicolour, worn with a beige wool tussur blouse, from Premet. The coat is in the smart nine-tenths length.
5. IN THE THREE-PIECE BLOUSE ENSEMBLE—Goupy's "Beau Fixe," of black crêpe marocain, with a white satin blouse.



6. AS THE SEPARATE FUR CAPE—of black breitschwantz with a ruffled edge, tying at the neck in a bow, from Lucien Lelong.
7. AS THE HANDKERCHIEF CAPE—on the fitted jacket of the yellow-and-grey tweed suit, "180," designed by Jenny.
8. AS THE COAT-DRESS CAPE—on a soft tobacco-brown woollen model, "Tric-Trac," from Premet, with revers that are a continuation of the short shoulder cape.
9. AS THE SPLIT SHOULDER CAPE—on a mastic woollen coat with a collar and lower sleeve sections of black breitschwantz. The split cape covers the upper part of the arms in this coat, "Fredaine," from Redfern.
10. AS THE BERTHA CAPE—on a Lucile Paray daytime dress of black crêpe, "Ciel d'Été," imported by Bonwit Teller.

Capes are the motif that runs through the spring and summer collections. They appear from morning to night, on indoor and outdoor clothes. They assume every guise and are seen in every size and shape. As a graceful means of breaking the long line of dresses and coats, as a way of giving the shoulder interest that long skirts and slim waists demand and as a method of converting the one-piece dress into a costume for town, capes have an indisputable place. There are cape yokes, cape bodices, cape scarfs, cape berthas, and cape collars. Short capes are, also, a part of many jackets and coats, adding great individuality

Hoyningen-Huené, Paris

Mirande designed "Chrysis," this beautiful dress of crêpe romain in white—the outstanding shade for evening. Like the sculptured lines of a Greek statue, the double skirt falls in folds from a yoke. Baguette and cabochon diamond necklace from Bensimon; white ostrich fan from Duvelleroy; suède gloves from Alexandrine

WHITE IN SCULPTURED LINES

Hoyningen-Huené, Paris

ACCESSORIES FOR EVENING

FAR from being obscured by the importance of the evening mode, accessories are thrown into relief by the classic simplicity of drapery and by the prevailing background of black or white. And, more than ever, they are put to test by the new dignity of length and line. With the new mode, over-numerous or ill-chosen details are more obvious than ever, yet, if insufficient or too casual, they leave the picture unfinished, the effect incomplete.

It is a feminine, but imperious mode, one that gathers to itself the flattering accompaniment of jewels, gloves, bags, fans, fresh flowers, and handkerchiefs; and much discrimination is required of the wearer to strike the right balance between them, to bring about a harmonious and successful whole. A fan means fewer jewels; and very magnificent jewellery limits the accessories to gloves, perhaps, and a bag. With fresh flowers—and a few very smart women have placed white Parma violets, orchids, or Christmas roses with excellent effect at the waist-line (as shown on pages 52 and 53)—, only pearl or diamond jewellery, in addition to gloves, is included in the evening details.

Pearls seem very right with the new evening dresses, but they must be real. They are often worn in short strands in front and long in back—a result, perhaps, of the exaggerated back décolletages. This is illustrated on pages 52 and 53. Because of the new bodice interest, the heavy diamond *huissier* chains are being converted into *pendentifs* that gather up and hold the soft folds of drapery, usually at the point of the décolletage. Brooches, too, are much in demand—wide, lovely brooches, to hold the fulness of drapery at the shoulder, at the waist-line, around the hips. Pairs of clips, often so charmingly divided between hat and bodice, for day, carry over into evening, where they are worn according to individual caprice—one at the point of the back décolletage, and one at the side of the front décolletage, or each at the base of a shoulder-strap in front. Bracelets are somewhat narrower than before, indicative of a feeling for restraint in jewels. With gloves, of course, fewer bracelets are worn.

Gloves are now the most important evening detail. Short white or cream pull-ons are worn turned over at the wrist, as in the photo- (Continued on page 86)

Cartier's diamond clips, at the décolletage, add distinction to this costume, as do the Cartier diamond brooch holding the waist-line drapery and the black suède bag, also from Cartier, with a diamond-and-platinum frame and a platinum link chain. The black crêpe romain dress from Redfern, and the long, smooth-fitting black gloves from Alexandrine (more an intrinsic part of the costume than an accessory) throw these jewels into relief; gloves from Saks-Fifth Avenue. The coiffure is by Monsieur Emile, of Graudé

Hoyningen-Huené, Paris

Fresh white Parma violets, placed at the waist-line of a white crêpe sokol dress, from Patou, are a new evening accessory, as are the short white suède pull-on gloves, turned back at the wrists, from Alexandrine. The heavy diamond bracelets and the double strand of pearls, worn short in front and long in back, both from Boucheron, are the only jewels needed to accent this costume. Monsieur Albert, of Graudé, arranged the softly waved coiffure. Posed by Miss Evelyne Grieg

THE REVIVAL OF FLOWERS

DETAILS ACCENT NEW ELEGANCE

Boyningen-Huené, Paris

Mauboussin jewels and a green ostrich feather fan from Duvelleroy are balanced accents against a white satin dress from Augustabernard. The pendant earrings with pear-shaped drops hang clear of the hair that Monsieur Antony has curled in loose ringlets, and the pendant brooch, composed of supple ribbons of diamonds emerging from a platinum plaque and ending in carved emerald drops, gathers the folds of the bodice. White suède Alexandrine gloves; from Saks-Fifth Avenue. Posed by Miss Lillian Fischer

White touches on black, another version of the prevailing black or white evening mode, are particularly effective in the bouquet of Christmas roses that accentuate the high waist-line of the flowing black crêpe romain dress, from Patou, shown at the left. The short white suède pull-on gloves turned over at the wrists, from Alexandrine, repeat this accent, as does the long, double strand of pearls. This photograph of Miss Grieg illustrates the very new way of wearing pearls—hanging long in back and short in front

SEEN ON THE STAGE

BY DAVID CARB

IT requires not less than a generation for an aroma such as envelops the Empire Theatre to come into full being. But time is the least factor in its creation—the only perfume time unaided can create is heavy with mustiness, and that has not yet invaded the old playhouse at Fortieth Street. A great, fine tradition coats every hanging, every fixture and fresco, every stone of the Empire; it was there John Drew was wont to open the social, as well as the theatrical season in the polished, if mechanical, Pinero comedies; on its vast stage, Maude Adams as Peter Pan and Lady Bobbie fascinated untold thousands; within its walls, the beautiful young Ethel Barrymore made her initial bow to an audience; Billie Burke set the fashion in exquisite loveliness; William Gillette introduced Sherlock Holmes and a new style of drama to the Western world; Otis Skinner strutted his rich, romantic rôles.

Last autumn, Katharine Cornell—at once, the most glamorous and the most talented of to-day's younger actresses—appeared there in an indifferent, but fragrant drama, "The Age of Innocence," and, in spite of the play, proved that she belonged in that noble line and place. Now, she has returned to the theatre, where America first saw Barrie's inimitable fantasies, in a cheap, tawdry melodrama called "Dishonored Lady," and has tarnished the Empire's great prestige and her own.

DISHONORED LADY: Although such contraptions are usually contemptuously alluded to as "ten - twent' - thirt'," they frequently appeal to a large public. This one will very likely be a "big money maker," yet it will dim Miss Cornell's lustre and, probably, in the long run diminish her drawing power. Smeared over with the pseudo-Freudian palaver of a period that boasts loudly of its sophistication, this concoction, by Margaret Ayer Barnes and Edward Sheldon, remains old-fashioned, coloured lithograph theatricality, modern only in the sense that it lacks some of the taboos of other days; the heroine speaks quite frankly of being a mistress, and no one is shocked. Neither in the plan nor in its execution do the authors make any attempt to lift the piece out of the category of "cheap theatre," its only distinction comes from Miss Cornell's acting and her personality. All through the evening, the mind of the discriminating spectator strays from the play; he wonders why an actress of her talent and taste chooses one after another such vehicles. She who in herself combines that group of qualities called background with another composed chiefly of tenderness and sensitivity and a third made up of ability and intelligence—she who, possessing all those gifts is generally conceded to be our most promising actress, is undoubtedly squandering her riches on wretched material. Does she find it impossible to unearth a play of any merit? If none is being written to-day, why does she not choose one from the past? Her "Candida" several years ago was beautiful. Since she has elected to appear in "Tiger Cats," "The Green Hat," "The Letter," "The Age of Innocence," and now this, it looks as if she does not really want to find a play of any dignity or fineness, that she prefers surface stuff or, to be blunt, trash and of the violent kind.

THE BOUNDARY LINE: The play at the Forty-eighth Street Theatre tells an entirely different tale. The moment the curtain rises, the author's deep sincerity crosses the footlights, and not once during the duration of the play can it be questioned. Dana Burnet, who wrote it, had something to say that meant much to him—he says it without compromise. Many repetitions often slow up the action, the dialogue has a tendency to become verbose, the comedy is sometimes forced and too drawn out, but those faults, which in most plays would be fatal, do not lessen the value of this one; it has in it a throb that makes its shortcomings seem unimportant.

Burnet's subject is marriage; specifically, a dreamer married to a very practical woman. It is the dramatization of a relationship which never should exist and often does. The man in the case is in no sense a wild poet; he has too much humour. Even as he suffers, he can remark: "I never saw a broad-minded husband who wasn't a bored husband." The Fenways spent the first years of their life together wandering over the world, gipsy fashion. Finally, Dorothea induces Allan to write popular fiction. He succeeds at that; they buy a house in rural New York and settle down. She begins at once to enclose the property, their life, herself. The external action centres about Dorothea's determination to build a fence around their place, even though it cuts off a farmer from access to the brook and makes Allan feel shut in. One thing, as usual, leads to another, and the building of the fence brings about revelations that in turn cause tragedy. Allan comes to realize that his wife does not love him as he must be loved, that her fences, physical, moral, and mental, sooner or later will stifle him. He leaves her.

There is, of course, another man in love with Dorothea, but she rejects his affection. And a girl, who conducts an "Advice to the Lovelorn" column in a daily paper, adores Allan; he, however, is devoted to his wife and to her alone. Those things serve chiefly to point and clarify the characters; they do not affect the main theme except as they precipitate climaxes by causing simmering emotions to boil.

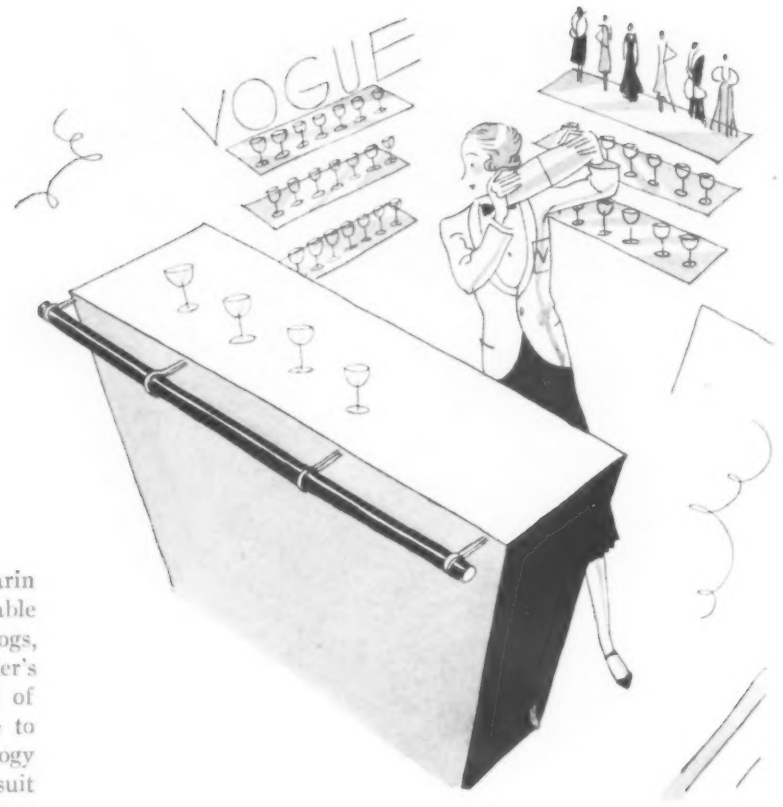
Otto Kruger, late of the Guild, is starred as Allan. He plays the part naturally, without any of the posturing he has been indulging in recently. Winifred Lenihan makes the "Advice to the Lovelorn" columnist appealing, too appealing; the poor, anguished girls (Continued on page 90)

Steichen

THE INSEPARABLE STONES

In the musical comedy, "Ripples," the roll-call of the Stones is almost complete, although the youngest daughter, Carol, is still being held in reserve. Fred Stone has been revered since the days of "The Wizard of Oz," and Mrs. Stone has always appeared with him. Dorothy tapped into fame recently, and now Paula makes her début

COCKTAILS IN COSTUMES



FINE cooking is an art, as the eminent Brillat-Savarin so clearly shows in that monumental, but delectable work, the *Physiologie du Goût*. Cocktails, flips, grogs, and juleps are poems, according to the extinct Bartender's Guide. Without trying to rival the ponderous length of these classic and comprehensive volumes, we propose to give you Vogue's own pocket compendium, the psychology of taste in dress or the cocktail in costumes. Dressing to suit an emotion or a situation needs no explanation, for every one has matched a mood with a mode and donned gay colours to celebrate a red-letter day or taken to sombre garments when immersed in sorrow. However, this is a primitive reaction. We must find in our clothes a stimulant or a sedative skilfully blended and administered as needed. "Fate can not harm me, I have just bought a new hat" is now truer, although less melodious to the ear than the correct quotation.

As women no longer dare risk losing their figures by comfortably excessive eating and drinking, they must perforce depend upon their wardrobes to lift them from the dumps. We submit to you a few basic recipes. These, of course, may be given infinite variations by adding a touch of lace here, a *soupçon* of tulle there, or the needed drop of bitters to redeem the innocent and innocuous white muslin from banality.

Our first recipe is the Martini of all costume cocktails. It is particularly to be recommended in the case of any lady feeling a little low, whose best beau has just announced his engagement to another girl. Instead of walking on the wrong side of Park Avenue or Main Street in a rain-coat with an old felt hat pulled on anyhow, let her remember that this is only suitable to Greta Garbo, and, besides, the willow is not being worn this season. Repair at once, before the condition becomes aggravated by such symptoms as the unpowdered nose or wrinkled stockings, repair to the best milliner available and there order a helmet hat. This hat should be utterly unlike any hat you have ever owned except that it may follow a little in shape that old rag which was always so madly becoming. However, it must surpass in everything this battered bit of stuff which sentiment has made you cherish, it must be twice as unusual, three times as snug, four times as subtle, and five times as chic. It must be almost as much of a disguise as a smart wig would be. You should be able to put it on, ram it down, and turn to the glass to face a new, but amusing personality.

Miss X., living in a town of five hundred thousand, where every one knew everybody, found herself in a humiliating position which she considered due to being thrown over by her best suitor. After several weeks spent dodging her acquaintances, going to the "movies" on fine mornings, and generally behaving in an odd manner, she discovered that she was out of touch with existence, had holes in the fingers of her gloves, and was wearing what had once passed as a riding-hat. Miss X. went to New York for a day, bought a French model hat, which was fitted on her head till it almost adhered, and came back with it in a bandbox. It was a very nice hat made of a few inches of blue felt, two ear swirls of green feathers, and a dizzy label that said it had been christened "Spring Madness" by the artist who made it. Miss X. spent some time with a lipstick next morning, put on the hat, lunched at the smart hotel with a dark horse from out of town, and received a proposal from her former best suitor by nightfall. (As a matter of fact, she married the dark horse.)

A variation on the helmet hat is the turban pick-me-up. All good girls feeling slightly down in the mouth will find that a turban which makes you look mysterious and that kind of smile described as enigmatic will work wonders in a weary world.

A good, solid, satisfying dish for the very flighty is Vogue's suggestion, the *Plat du Jour*. This is splendid for the type who do not know very much about daylight and find themselves suddenly obliged to learn a new life. The fly-by-night will do well to fortify herself first with this recipe.

Miss Babette B., late of the 1930 Foibles, receives an invitation from her prospective mother-in-law, Mrs. Z., to visit the family at Aiken. She must tear herself, however reluctantly, from black lace "teddies," black chiffon hand-

kerchiefs, and black narcissus perfume. Let her purchase some exquisite, but Nordic underwear, even though it seems almost albino to her taste long vitiated by mulatto Alençon panties. Let her add a beige herring-bone tweed suit, a number of wool jersey polo-neck shirts, beige lisle stockings, a bottle of eau de Cologne, and a pair of sturdy brown brogues laced with a leather thong. She should wear chamois gloves, several sizes too large, no nail varnish, and a complexion *nature*. Miss Babette B. will, by following these simple directions for a few weeks, produce a pretty kettle of fish for the Z. family, who had fondly hoped to show her up in an unbecoming light. Mrs. Z. will probably give her blessing, wondering whatever poor dear Buffy saw in the quiet little thing, and Mr. Z., senior, may just as probably faint from disappointment. This is a simple, but reliable recipe and should prove fool-proof if carefully followed.

Then we have the soufflé, a dish which appears festive and difficult and appeals very much to the male. A party dish, the soufflé is exactly suited to the serious young lady who is doing so well at Bryn Mawr. Let her on occasion forget that course in economics and, taking yards and yards of trailing tulle, add to this a very low V, a pair of stilt-heeled brocade slippers, a visit to the hair-dresser, a visit to a beauty specialist, a visit to Maurice Chevalier's latest film, a pair of flat pearl earrings, a dab of *"Dites-moi, ma mère!"* behind her ears, and stockings of a rosy shade that will make her forget temporarily her usual stout pair of deepest indigo.

Miss Monica M., the spectacled younger sister of a famous belle, took all these painless and even pleasant steps on one Easter vacation, and now, although she can't find her spectacles, she is laughing (Continued on page 86)

THE ENGLISH SHOOTING PARTY

BY THE HON. NANCY MITFORD

Wide World Photos, London

INVITATIONS to shooting-parties in England descend without discrimination in showers upon members of both sexes. As a general rule, however, in spite of asseverations to the contrary ("the modern sportswoman is to be seen everywhere with dog and gun," et cetera), a woman is asked to these entertainments only on account of some man whose presence she can be relied upon to secure. Women at a shooting-party are, in fact, slightly superfluous, the only object in asking them being to ensure that the men, who are essential, shall arrive safely. The wives of course, bring their husbands; it has become a rigid habit with them to do so, much as they might prefer to leave them behind. The unmarried woman is seldom asked, unless one of the men is known to be so much under her thumb that she alone can be relied upon to produce him.

Bearing this in mind, she who receives an invitation to a shooting-party should first of all ascertain if the man for whose presence she will be responsible is willing to go with her. If, on being shown the invitation, he should say, "Shoot with that swine again? No, thank you," or "What a pity, I have promised to go to the Lord Mayor's Banquet that night," it is tactful to refuse altogether, the woman who accepts for herself alone, seldom being asked twice.

"Guns" first, dogs second, and ladies last seems to be the relative importance of the components of a shooting-party, but Miss English (above), who is accompanying Commander Locker-Lampson at Sir Harold Bowden's shoot, seems to enjoy her position of no importance. (Left) Colonel Seeley is snapped with Mrs. Seeley

When these preliminaries have been settled, enter the date of the shoot neatly in your engagement-book. Almost immediately, an invitation to a much better shoot on the same date will arrive, but, remembering from last year that, although the birds are more numerous, the house is colder, you will omit to show this to your husband until you have posted the answer.

At last, the great day comes. As a shooting party generally covers a longer period of time than any other sort of house-party, and as the guests are chosen rather for their skill with the gun than for personal charm, it is advisable to arrive fairly late, certainly no earlier than for tea, but preferably in time to dress for dinner. You will thus make your first appearance fortified by a hot bath and, possibly, if your hostess has a thoughtful disposition, by a cocktail sent up to your bedroom.

Unless former experience has proved that this house is truly warm, it is advisable to wear a little coat over your dinner-dress; chattering teeth and goose-flesh do not add very materially to the feeling of good cheer that is supposed to pervade the dinner-table on the first evening, and there are few houses where it is considered good form to rise during dinner and (Continued on page 84)

Wide World Photos, London

Lady Bowden, shown in the photograph above, plays the woman's part to perfection in an English shooting-party by admiring the bag. Lord Wimborne, Sir Harold Bowden, and Lord Savile are included in the group. The photograph below shows two of the guns at a shoot, the Duke of Marlborough and the Earl of Pembroke

Beaton

MRS· GEORGE C· CLARK, JUNIOR

LILY CUSHING CLARK

BY HELEN APPLETON READ

A SHORT time ago, an event occurred that was of more than usual interest and significance to any one who follows the artistic calendar. Lily Cushing Clark held her first one-man show at the Arden Galleries. The exhibition needed no qualifying introduction—the fact that it was of the work of the late Howard Cushing's daughter was of importance only to the heredity specialists and was not needed to shed artificial lustre. It was successfully demonstrated that this young artist's work is well able to stand on its own merits. Mrs. Clark, who is the daughter of Mrs. James Denison Sawyer, is photographed on the opposite page.

Art lovers whose memories extend back to pre-War exhibitions will remember that Howard Cushing's elegant, inventive decorations and his glamorous portraits of his beautiful wife were distinctive notes at a time when either the straight academic point of view or a heavy-handed realism was the prevailing standard. His daughter, although her youth prevents any accurate prophecy as to the direction of her mature expression, does, however, follow in her father's footsteps so far as point of view is concerned. She has the courage to be herself and to invest her expression with a certain elegance and charm, which is extremely original in this age when grace and charm are not regarded by the artistic intelligentsia as important aesthetic ingredients. The portrait and figure compositions shown in her exhibition, two of which are reproduced on this page, are charming, romantic, and sensitive, without incurring the opprobrium of being termed sweet, weak, or sentimental. It is a pleasant and rare experience to come across the work of a young artist who is susceptible to the influences of the modern idiom, but who, nevertheless, uses the traditional lyric language of youth. Mrs. Clark studied for a year in Paris, but she shows scarcely a trace of that arid stylization which is, usually, the returning American student's formula for expressing aesthetic sophistication.

Since her return to this country, two years ago, Mrs. Clark has been working in her studio on West Fifteenth Street. Walt Kuhn criticizes her work. He has taught her the importance of sound draftsmanship and line as a necessary basis for any excursions in style and individual expression, but, except for the knowledge of technique which she has gained under his tutelage, her work can not be said to reflect his distinctive characteristics.

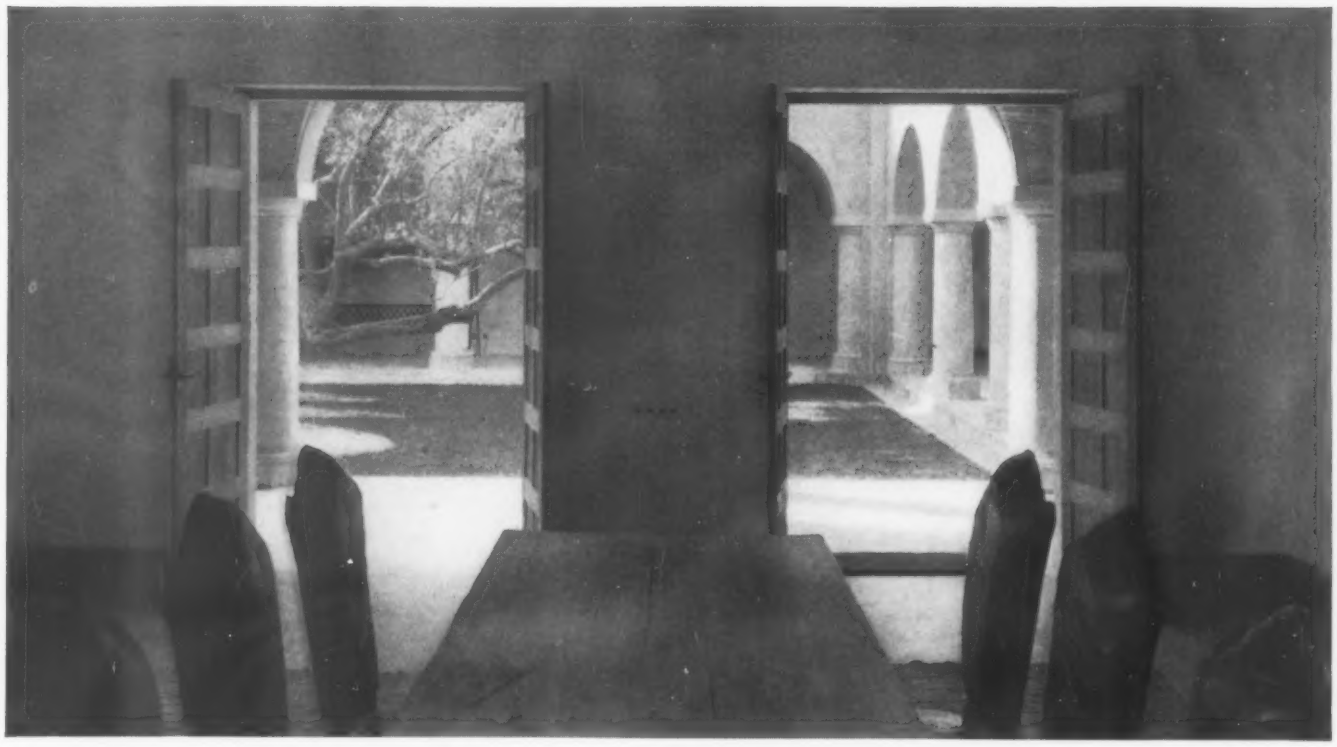
Obviously, Mrs. Clark has a flair for line. Using it with sureness and economy, she has been especially happy in capturing the charm and poignancy of a fleeting gesture or expression. A plastic quality, noted in her most recent work, is significant of a growing painter-like point of view, which suggests that she will not always continue to confine her expression to black and white, fascinating as that medium is by the very imposition of its technical limitations.

The quality and amount of work which she has accomplished in the comparatively short space of two years, despite the distractions which inevitably beset the path of the artist who has social obligations to contend with, are really remarkable and attest the potency and genuineness of her artistic urge. However, determination to attain professional standing, whether or not economic necessity is the driving force, is characteristic of the younger generation of women who are entering professions. Gone is the charming amateur. No brief is held for inept artistic expression, on the ground of its being a pleasant accomplishment. Needless to say, it is easier to recognize and measure up to required efficiency standards in the business world than in the arts, where rating must always be a matter of opinion. Therefore, the young painter who is determined to make a name is eager to run the gamut of professional criticism by showing his or her work in public exhibitions—the nearest approach of the artist to professional rating.

Mrs. Clark, if one considers the number of red stars affixed to her drawings in the Arden Gallery exhibitions and the appreciation registered by the critics, may be said to have met her first test with a high passing grade.

M. Bérard, Nice

THE DOORWAY OF "LA PAUSA"



MLLE· CHANEL'S HOUSE

THERE is no doubt that Mademoiselle Gabrielle Chanel is a person with very rare taste, no matter what she may be interested in, and it is therefore, not in the least surprising that she has built for herself one of the most enchanting villas that ever materialized on the shores of the Mediterranean. This, one knows, is saying a good deal, for there are many properties in the South of France that are world-famous for their beauty.

The ideal which Mademoiselle Chanel hoped to attain in her villa, "La Pausa," was that it should be cool in summer and warm in winter. A reasonable enough goal, one would imagine, but, actually, one that takes a good deal of doing. To begin with, she chose the site very carefully—a stretch of property perched on the high hill above Roquebrune, directly above the densely wooded promontory of Cap Martin and facing the sparkling bay of Mentone. On the left is all the lovely sweep of the Italian coast-line, and, on the right, the Rock of Monaco and the town of Monte Carlo form one of the most breath-taking views on the whole Riviera while in one huge semicircle in front of the house stretches the blue of the Mediterranean.

There is no suggestion of a "set" garden. Mademoiselle Chanel dislikes nothing so much as being a slave to her gardeners, and so she has done no more than plant groves of orange-trees, great slopes of lavender, masses of purple iris, and huge clusters of climbing roses. The house is set quite simply in the midst of a large grove of ancient olive-trees, the most venerable of which continues to enjoy life in the centre of the patio. Right up to the walls of the house grows the close mountain turf, while tiny crocus and Roman hyacinth thickly star the whole place in early spring.

The house itself is long and Provençal, the grey of its walls melting into the soft tint of the wood of olive-trees, with spacious balconies, where one may lounge luxuriously in the sunshine of the winter months and cloisters along the three sides of the patio where one may coolly doze away the hottest hours of the summer afternoons.

ON THE RIVIERA

M. Bérard, Nice

A gnarled and venerable olive-tree throws fantastically modern shadows across the patio of Mademoiselle Chanel's Riviera villa, as shown in the photograph above, and sheltered cloisters along three sides of the patio afford cool retreats from the glaring sun of Mediterranean summers

Spacious balconies, where one may lounge luxuriously in the sunshine of a Riviera winter are hospitable notes of this long, low Provençal house, shown in the photograph at the left, which Mademoiselle Chanel has designed to be as inviting in the winter as it is in summer

The beautifully carved door, the superb antique wrought-iron chandelier, and the leather-covered settees are impressive details of the great entrance-hall of this Riviera house. This hall, shown at the top of the opposite page, has an architectural simplicity

Set in the midst of a grove of ancient olive-trees—five of which stand guard before the doorway, as shown in the photograph on the opposite page—, "La Pausa" has a natural setting of slopes of lavender, masses of purple iris, and lawns of mountain turf starred with crocus and hyacinth

Effective green jalousies, with dark green blinds, keep off the heat in summer, and—a feature that is very important—thick walls keep in the warmth in the winter.

There could hardly have been devised a more practical home or, at the same time, a more comfortable and completely modern one.

The interior of the house is the essence of simplicity. The motif seems to be an entire absence of knickknacks or unnecessary items. Everything one needs is there—and the most perfect of its kind—, but there is nothing superfluous. The great entrance-hall has little furniture, save a few long leather-covered settees, two or three refectory tables of oak, and a superb old wrought-iron chandelier.

Across the patio lies the one living-room—a spacious room with the most perfect *boiserie* imaginable on the walls and over the fireplace. Three great sofas are drawn up before the hospitably large hearthstone, and long, low oak tables with great bowls of white lilac are placed conveniently near. Luxurious, thick rugs are scattered on the floor, and magnificent heavy beige silk curtains, beautifully worked in old Provençal style, hang from ceiling to floor at the six great windows, which form almost the whole of two sides of the room. Near the windows is a great oak writing-table where one may sit and write, if not too distracted by the gorgeous view of distant Monte Carlo seen through a grove of orange-trees. A grand piano and tall, shaded lamps (Continued on page 86)

M. Bérard, Nice

THREE EVENING SILHOUETTES

The dress with the train, the dress with the Persian peplum, and the dress with a sleeve are chic for evening. • Patou uses a dull green chiffon with flowers in rose and mauve for the dress at the left. The train, the moulded lines, and the deep décolletage are important: from Mary Walls. • The centre frock features the two-tiered silhouette with an unusual flare. This print has green, white, and yellow daisies on black; from Verben. • Louiseboulanger introduces a new type of sleeve in the figured chiffon in soft rose and green, at the right. The sleeve may be tied up short or worn below the elbow. Stylized rose coloured flowers are placed at the moulded waist-line; gown from Mary Walls

THE DRESS WITH ITS OWN WRAP

• In the evening ensemble illustrated at the left, the scarf-like wrap that is thrown over the shoulders may be let down to form a second train. The dress is by Vionnet and is of dark green crêpe roma; from Verben. • Augustabernard has designed a model typical of her house in the frock of black satin shown in the centre. Godets in the skirt give a petal-like fulness. The accompanying black satin wrap makes it a very distinguished costume for evening; Verben. • The chiffon gown at the right is figured in grey and green and, with its hip-length wrap of the same material, is practical for summer. The short sleeves are outlined by grey fox; from Bergdorf Goodman

CORRECT MOURNING

THE old-fashioned years of mourning (so peacefully and primly lived through by our ancestors of the Victorian era) are as absolutely past as the black bombazine in which women once draped themselves. During the Great War, national courage under adversity forbade any emphasizing of grief, but there are still some rules observed by gentle-people when their relations die, though these differ a little in degree according to the feelings of the individual and the customs of the family.

For purposes of fashionable etiquette, sorrow may be divided into major and minor manifestations—that which demands deep black, for some months, because one is, or ought to be, really mourning a loss; and that which requires no more than attendance at a funeral, a few days of seclusion, and a reference to the fact that the deceased "never wanted one to change one's mode of life." The first considers mourning as an indication of respect to the dead, of grief for a personal loss, and as a protection against the outside world, since social affairs are not intruded on the notice of those in deep black. The second, based on a different view-point, is less insistent upon both respect and protection.

Setting affection aside, the sort of mourning worn for any of a person's nearer relations—husband, wife, child, father, mother, sister, or brother—does not vary very much, although a widow's mourning for her husband once did, and often does still, include sheer white collars and cuffs and a white band inside the hat. It may also, like the mourning for other members of her family, be in deep, dull black.

Broad rules cover the conventional depth and period of mourning, and the bereaved person must decide how far and for how long to follow those rules. A year is the average, accepted time for traditional black, six months of which would be passed in deep, and six in lighter mourning. Choice or circumstances, however, might prolong or (more likely) shorten this time. Generally speaking, mourning, for those who are unhappy or who belong to the families of people who are unhappy, is a shelter or a symbol. When the need for that shelter is over or the time of respect for that symbol passes, mourning is gradually laid aside. The period may differ a little in different cases.

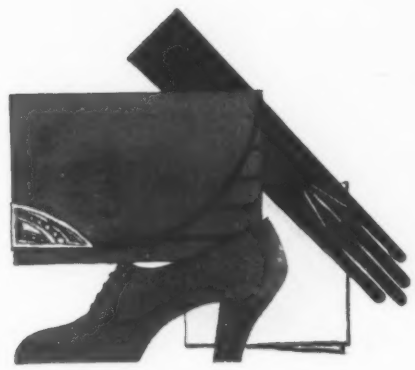
The first things ordered for people in mourning are black clothes, not in bright, shiny black, but in dull material—dresses, coats, gloves, shoes, (Continued on page 88)

Black is worn so much that, to emphasize mourning, great attention must be paid to accessories. The Patou evening ensemble of dull crêpe roma is suitable for mourning when formal festivities are impossible. One would wear stockings of sheer black chiffon or mesh, crêpe de Chine opera pumps, a dull moire bag, long suède gloves, and perhaps a chiffon handkerchief; Franklin Simon; bag from Stern

Above are three hats that are appropriate for wear as soon as the veil is left off. That at the top is a beret of stitched felt; from Bonwit Teller. Just beneath it, at the right, is a charming hat of dull straw with a grosgrain ribbon. It has a small brim. The lower model is of felt and is trimmed also with grosgrain ribbon; latter two are from Stern. The old-fashioned crape veil, worn over the face, is definitely a thing of the past, but some sort of crape veil is usually worn for a few months by any one in mourning for a near relative. For the funeral, a chiffon veil may be worn over the face, if desired. The crape hat and veil at the right are in excellent taste; Arthur Mullen

DULL BLACK ACCESSORIES

Smart accessories which might be worn with the black suit are a black suède bag, trimmed with gunmetal; a white linen handkerchief, bordered in black; black stockings; black suède gloves; and black lizard Oxfords; from Stern



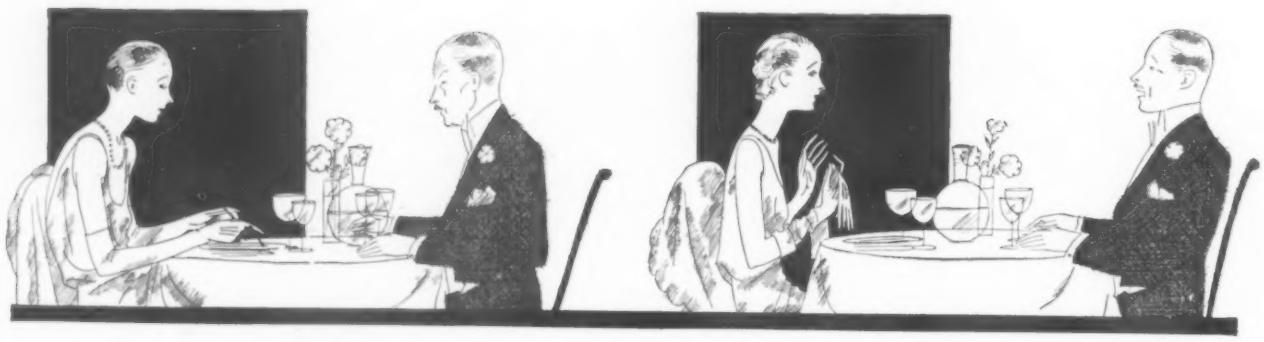
For first mourning, after the crape veil is laid aside, a suit like the Germaine Lecomte model above is suitable. This is of black cloth and galiak fur and has a black crêpe de Chine blouse. A white or grey blouse may be worn later; from Stern

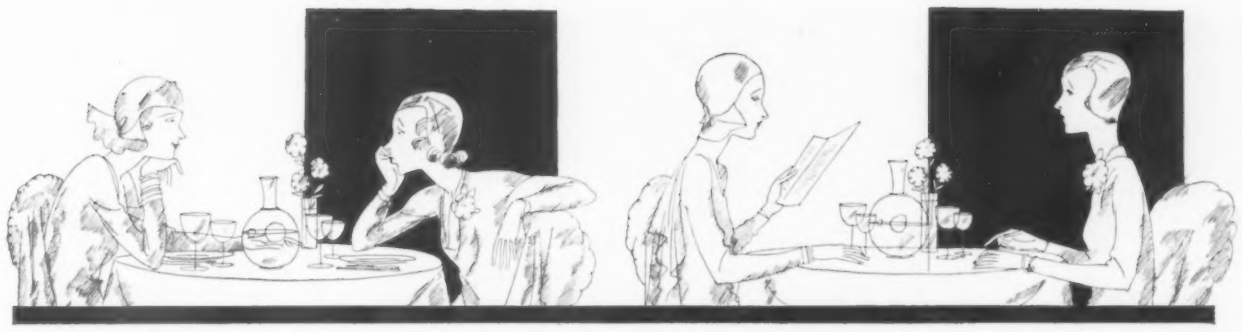
The ripping and tearing scene, enacted at the extreme left, is one of modern life's little tragedies—the sad result of wearing a train on a dance floor. The companionate scene points the moral—a Clair Sœurs dress of cream net and lace, from Bergdorf Goodman, which is the chic length for dancing

The charming, but misguided young lady with the boyish coiffure—the one in the lower left illustration—is actually eating with her gloves on. At the table next to her, a young woman who knows both her coiffures and her gloves is removing the latter before what promises to be a delightful dinner

1930 RIGHTS AND WRONGS

THE mode of 1930 is full of pitfalls for the unwary. Although it is a more romantic, picturesque fashion than we have seen these many years, it is a sophisticated romanticism, having no rapport with the frills and furbelows, laces and bouffancy of other so-called romantic periods. But many women, failing to adjust themselves to the new trend in fashion, have fallen, through carelessness or a misconception of the mode, into unfortunate little errors. We find misguided souls wearing on the streets skirts that trail, dip, and swirl about their ankles; women who wear the high waist-line too high and too tight or too low and too loose, paying scant attention to the laws of proportion; women who dance in dresses that dust the floor, ripped and torn by their own heels and their





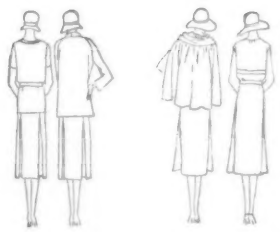
partner's baffled feet; women who go to night-clubs in gowns with trains that should be worn only at the opera or on formal occasions; and which, when held up at shoulder length, show the back of their knees; women who wear their growing hair in curls that dribble out from under their hats in the untidiest fashion; women who wear the new hats with bunches of hair on their foreheads; women who wear the sleek bob of yesteryear with this year's clothes; women who wear with smart, but revealing frocks no corsets at all, or corsets with low waistlines that allow bulges at the waist; and women who wear with street clothes barbaric jewellery that was made for a Miami beach costume. A well-developed sense of balance is essential in this 1930 mode!

NEW CRIMES AGAINST CHIC

The lady at the tea-table above has pulled her hat over her forehead, which does very queer things to what is really a chic hat. Her vis-à-vis is letting her hair grow—the thing to do—, but there is far too much in evidence. The same two hats are correctly worn by the same two women in the view at the upper right

Even the terrier is embarrassed at his mistress's dangling skirt. Her waistline is wrong, too, and her hair beyond control. The street scene next proves how chic a Paquin red wool crêpe coat with black galiak is when the belt is right and the dress is the proper length; from Herman Patrick Tappé

DESIGNS FOR PRACTICAL DRESSMAKING



ENSEMBLE No. 5235—The coat of the attractive ensemble at the extreme left has straight raglan sleeves and a small shawl collar. The model has a skirt with inverted pleats and a yoke with pockets. The tuck-in blouse has short sleeves and a shaped band at the neck-line. Both jacket and frock are of shantung. Designed for sizes 32 to 40

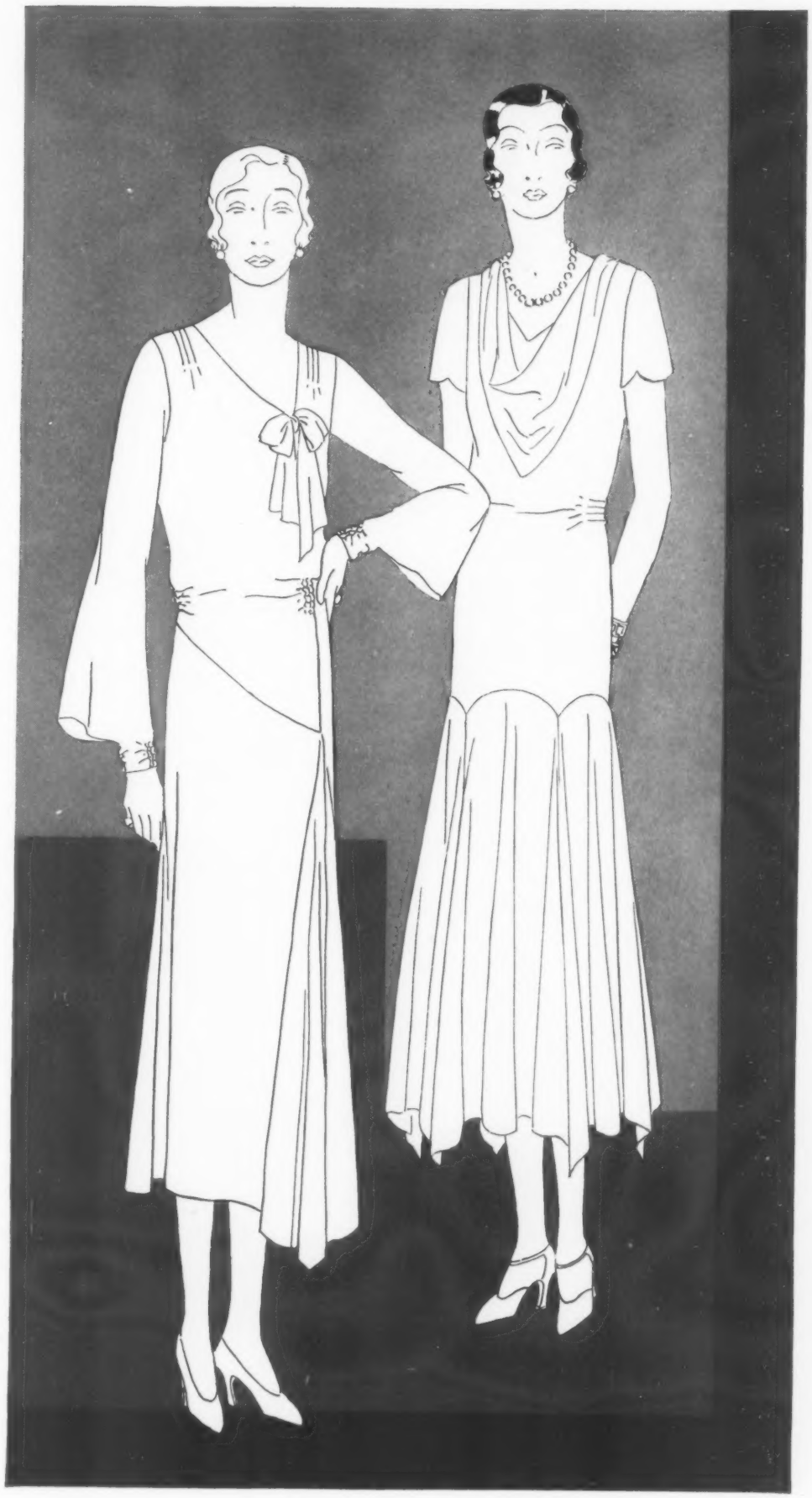
ENSEMBLE No. 5234—An interesting variation of the ensemble theme is shown at the right in the sketch—a frock and cape of flat crêpe. Godets inserted in the skirt are a feature of the frock, and an applied band, terminating in a bow at the neck, gives interest to the bodice. The cape is gathered and has a scarf collar. Designed for sizes 32 to 42

ENSEMBLES FOR WARMER DAYS

DESIGNS FOR PRACTICAL DRESSMAKING

FROCK No. S3419—The frock at the left in the sketch is of silk crêpe and has set-in sleeves with a flare above snug-fitting wrists. These may be omitted, however, if one prefers a sleeveless dress. The skirt is circular at the sides and joins the blouse section in an irregular line. The neck-line is cut in a very smart one-sided effect. Designed for sizes 34 to 42

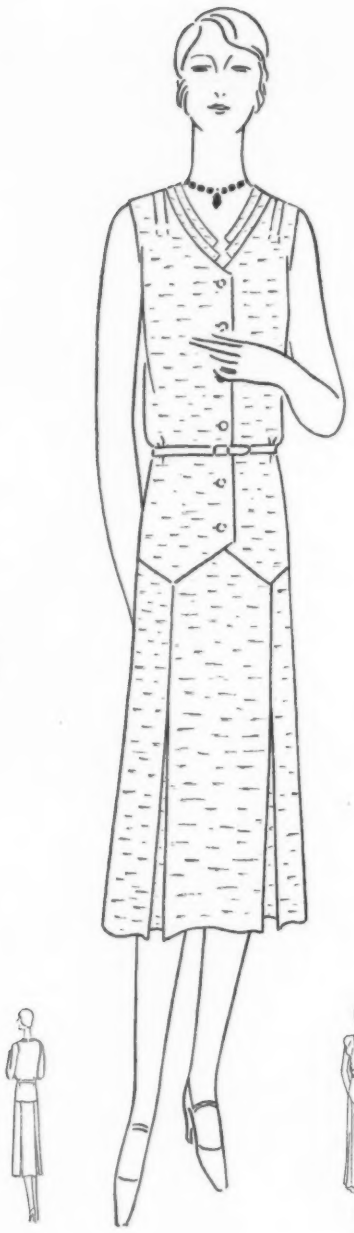
FROCK No. 5236—A six-gored skirt section joins the upper section in a scalloped line on the one-piece frock of chiffon shown at the extreme right. This dress has an applied section with a cowl neck-line, which ends in a scarf at the back. There are tucks at the normal waistline. Seven-eighths length sleeves are provided. Designed for sizes 32 to 40



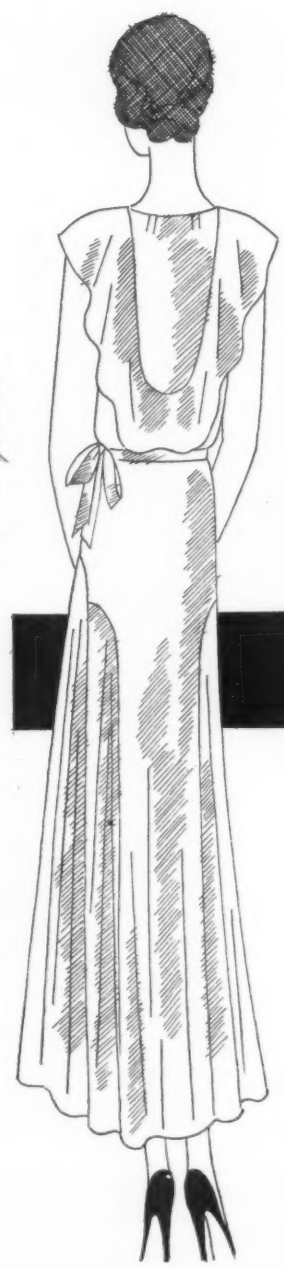
SOFT DRAPERY FOR AFTERNOON

FROCKS WITH NECK OR SHOULDER INTEREST

FROCK No. 5241—Plain and printed crêpe combine in this wearable one-piece frock. The applied skirt section, circular at centre front and back, continues in wide bands over the hips. The jabot collar is trimmed with a fold that ends in a bow. The set-in sleeves tie at the wrists. Designed for sizes 34 to 42



FROCK No. 5242—Shantung will be very smart, this spring, in such simple frocks as this with shaped bands at the neck, an adjustable belt, and a skirt with inverted pleats at front and back, joined to the blouse section in a shaped line. Set-in sleeves may be added, if preferred. Designed for sizes 34 to 42



DINNER-FROCK No. 5239 (Right) The back view of this charming one-piece frock shows it developed in chiffon, an ever-popular fabric for summer evenings. The shaped bretelles that outline a deep U décolletage at the back are softly becoming. The belt ties across the back only. Designed for sizes 32 to 40

DINNER-FROCK No. 5239 Organdie is used in this version of the graceful dinner-dress. It has a sectional circular skirt section joined in a shaped line and dipping in back. The shaped bretelles that continue over the shoulders are very smart. Short kimono sleeves are included. Designed for sizes 32 to 40

DESIGNS FOR PRACTICAL DRESSMAKING

ENSEMBLE No. 5237—This attractive and very practical ensemble of light-weight woollen includes a frock, shown at the extreme right, and a separate short cape. The cape is circular, with a straight collar, and it completes a spring costume that is very smart for street wear. Designed for sizes 14 to 20

ENSEMBLE No. 5240—(Right) Silk crêpe ensembles are exceedingly smart, and this well-designed one (shown in two illustrations) has many new details—a shaped cape collar, a georgette crêpe vestee, and seven-eighths length sleeves. It includes a frock and a sleeveless jacket. Designed for sizes 14 to 20

ENSEMBLE No. 5240—The view above shows the ensemble with the jacket—a sleeveless model with a belt that ties in front, repeating the bow on the frock. The cape collar of the frock is worn outside the coat—a detail that is very chic at present. The ensemble is of crêpe. Designed for sizes 14 to 20

ENSEMBLE No. 5237—This view of the light-weight woollen ensemble shows the frock without the cape (at upper left). The one-piece frock is double-breasted and trimmed with a bias fold of piqué. The skirt joins the blouse under a narrow belt, and the fitted sleeves are set in. Designed for sizes 14 to 20

TIERS ARE FEMININE AND CHIC

DESIGNS FOR PRACTICAL DRESSMAKING

EVENING FROCK No. S3422—A slender spiral effect is given this dress of semi-sheer crêpe by a surplice bodice and the diagonal inserts on the skirt. The even hem-line is smart for dancing. Designed for sizes 34 to 42

ENSEMBLE No. S3423—A new twist is given this satin evening dress, shown above, right, by the band at the hip-line, beneath which falls a circular tier. A separate cape is provided. Designed for sizes 14 to 20

EVENING FROCK No. 5238—(Right) A double circular collar in back and two skirt flounces achieve the smart tier motif on this printed chiffon frock. The deep U in back is outlined by a circular collar. Designed for sizes 34 to 42

FROCK No. S3420—Printed chiffon is moulded in a very chic manner in this afternoon dress, with circular sides terminating at each side back and three-quarter length sleeves ending in flares. Designed for sizes 34 to 40

EVENING OR DINNER-FROCK No. S3421 (Left) A cowl neck-line ending in ties in the back, a belt at the normal waist, and an even hem-line are chic points of this semi-sheer crêpe dress. Sleeves are provided. Designed for sizes 34 to 40

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Lenten choices in delicious soups that are strictly vegetable!

LOOK FOR THE RED-AND-WHITE LABEL

With the arrival of Lent and its limitations, the selection of a constantly pleasing variety for the table becomes even more of a problem in many homes. But there are four Campbell's Soups which prove especially helpful at this time. They are strictly vegetable, a delight to the taste, invigorating and nutritious.

Campbell's Tomato, Pea, Celery and Asparagus Soups contain no meat in any form. Instead they are enriched with choice creamery butter. Here are soups which reveal the art of the great French soup-chefs — a pride alike to the hostess and the mother. Food with genuine charm. 12 cents a can.

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS

TWO BLOUSES, A SKIRT, AND CARDIGAN

DESIGNS FOR PRACTICAL DRESSMAKING

BLOUSE No. 5243—The tie-on model is a new and very smart innovation in blouses, and the appearance of short sleeves makes it even more chic. A new neckline also adds to the distinction of the blouse shown above, the jabot being cut in one with the neckband. Designed for sizes 32 to 40

BLOUSE No. 5244—Feminine frills and demure short sleeves are firmly established details of the blouse mode. They are both shown to advantage on this charming printed crêpe model, which may be a tuck-in or an overblouse. Long sleeves also are provided. Designed for sizes 32 to 40

CARDIGAN No. 5245 BLOUSE No. 5243—In the wardrobe of the active sportswoman or the spectator, cardigan jackets are a necessity. This silk crêpe one, shown at the top, has raglan sleeves. The tie-on blouse is described above. Designed for sizes, cardigan, 32 to 44; blouse, 32 to 40

CARDIGAN No. 5245 BLOUSE No. 5244 SKIRT No. 5247—The wearing of the blouse frill over the jacket is a smart spring note. Here, the printed crêpe blouse and the silk crêpe cardigan, shown also above, combine with a crêpe skirt. Designed for sizes, cardigan, 32 to 44; skirt, 26 to 38

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of the patterns shown in this issue are given on page 98.

Germs Incite 80% of Dental Ills

Millions are imprisoned on your teeth by film

Film that is found by dental research to discolor teeth and foster serious tooth and gum disorders.

Free . . . *special film-removing tooth paste for you to try*

This special method that removes film and combats bacteria will be mailed you free to try. It will bring a great change also in your teeth's appearance

THIS advertisement is published to ask you to accept and try a tooth paste entirely different from all others on the market. (See coupon.)

By the time your free supply is gone these things will have happened to your teeth: *stains and discolorations will be gone—decay combated at the source — the incidence of pyorrhea noticeably controlled.*

That is a great deal — you may think — for a tooth paste to accomplish. But you will find by actual test that Pepsodent can do that and even more. Please write today.

The new principle of combating germs of dental ills

The great destroyers of teeth and tissues are highly active germs. Germs cause decay. Under favorable conditions they, with tartar, cause pyorrhea, too. For 80% of all dental ills germs are held primarily responsible. Many ways are known to kill bacteria. *But on the teeth bacteria cannot be reached by ordinary methods.*

A sticky, stubborn film envelops and covers them. It glues germs against the enamel and in the tiny cracks and crevices. There they breed by millions. You can brush until the gums are sore without removing film effectively. *And to fight these germs you must remove germ-laden film.*

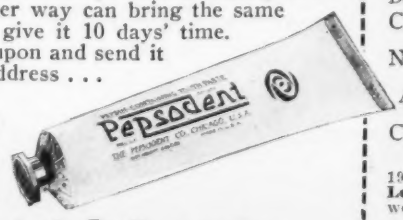
A different way to remove film

Too vigorous brushing injures gums and teeth. Dentists know that to be a fact. So under high dental supervision Pepsodent was developed to remove film by a unique scientific action. It *curdles* film so that light brushing easily removes it—gently, safely.

Pepsodent does not contain pumice, harmful grit or crude abrasive. It is recommended for the soft, sensitive teeth of children. You can tell by its feel how different it is from all other methods you have ever tried.

Please accept this tube

We ask you to send for a sufficient quantity of Pepsodent for a test that will prove remarkably convincing. No other way can bring the same results. Simply give it 10 days' time. Tear out the coupon and send it to the nearest address . . . today



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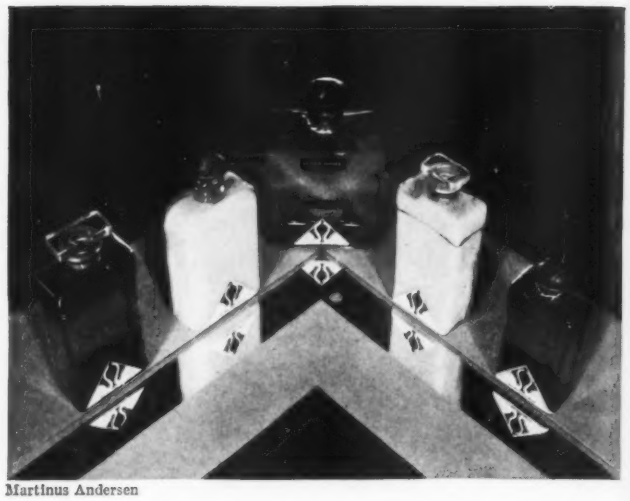

Martinus Andersen

ON HER DRESSING-TABLE

SO many new preparations daily invade the department shop counters that one is inclined to sigh, while viewing their enticing containers, "Just another line." Sometimes, this is true, but again there may be an interesting and revealing story behind them, as is the case with the preparations of Doctor N. G. Payot.

Doctor Payot is an extraordinary woman. She holds a diploma from the University of Lausanne and has practised medicine in the Argentine and New York. In her work as a physician, she became so interested in the relation of a woman's health to her beauty that she opened a salon in Paris devoted to that cause. Here, she directs her patrons along logical lines to beauty. And to aid them in the pursuit, she has compounded scientific preparations to meet their every need. In her very comprehensive line, there are some preparations that are sure to appeal to many women. "Crème No. 1" is her basic cleansing cream, which, while it cleanses, also softens and nourishes the skin. "Savon neutre" is a medicated complexion soap, which does not dry the skin and is excellent for blemishes. Then, there is a superior light foundation for powder, "Crème No. 3," and, of special interest to women who are tried by shiny noses, there is a little pot of "Crème No. 7," designed to overcome this annoyance.

STIMULATING LOTIONS

Dr. Payot's lotions, shown in the illustration above, are of exceptional merit. Lotion No. 1 is a milky tonic based on herbs, freshly redolent of camphor, and having a stimulating effect. Lotion No. 2, with a flower basis, is a clear astringent that combats enlarged pores. "Lotion verte" is a freshening liquid, both tonic and astringent in effect, especially recommended for use after exposure. The fair traveller will find this indispensable. And "lotion dorée" is a hygienic liquid prescribed for use in massaging the face.

In addition, Dr. Payot has prepared a line of cosmetics—paste and powder rouges, powders, eye shadows—all of the purest ingredients. These are packaged for dressing-table use or, in compact form, for transportation. The Payot preparations are exclusive in the United States with Stewart.

Many discerning women feel that, while the use of a single odour may in time become pleasantly identified with them, there is quite an argument for the other side of the question—the use of several fragrances according to the mood and the occasion. A new perfume that catches the mood of a spring day and a new tweed suit is Lucien Lelong's "J." A light, fresh odour of jasmin predominates, but the passer-by on a crisp day might detect a subtle overtone of hyacinth The perfume is contained in the simple crystal flacon that is identified with all of the Lucien Lelong essences and may be obtained in New York from Altman.

A TWO-IN-ONE ENSEMBLE

A vanity-case has become more than a convenience—it is now a chic accessory, one that, as it is slipped out of the hand-bag, marks a woman as fastidious to the finger-tips. Lenthéric has introduced a new vanity-case, in either single or double form, which is distinguished in its simplicity. It is small and flat, as all good cases should be, and it is finished in gold. Its edges are bevelled, and a crest-like symbol adds a decorative feature to its otherwise chaste design. But, in search of chic, Lenthéric has not overlooked the matter of convenience, for the vanity-case is accompanied by a lipstick, and both are kept together in a small leather case. This, of course, obviates the necessity of delving more than once into the purse for the necessities of make-up. Saks-Fifth Avenue, as well as other shops in New York and throughout the country, has this ensemble.

BLACK AND BLUE NAILS

The latest gesture—and a very startling one—upon the part of a few smart women on the Continent is the use of coloured nail enamels to accent the colours in their costumes. If, here in our more conservative America, one is daring enough to attempt this and dashing enough to accomplish it in a chic manner, these enamels are available in the Peggy Sage line. Besides the crimson shade that has had a year's popularity, there are green, blue, purple, and, of all things, black! Of course, these colours are not to be used in the daytime, but in the evening, and then only in the spirit of masquerade. The Peggy Sage nail enamels are available at Miss Sage's salon, as well as at many shops throughout the country.

PHOTOGRAPHED BY ALFRED CHENEY JOHNSTON POSED BY MISS DOROTHY FLOOD

Delightfully charming hats in youthful styles are hand-tailored by expert craftsmen in a host of textures and colorings · and every head size. Modestly priced from $7.50 to $12.50
The attractive hat illustrated is GWEN

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Delman

SETS THE PACE FOR FASHION

with lovely models made entirely by hand individually created to achieve the perfect fit and lasting distinction of every Delman Shoe!

Lillian Delman's new Court Pump for Spring—is tailored in Black, Brown, Blue, Beige or Green Kidskin, contrasted with a very narrow Kid piping and relieved by a small enamelled buckle and tab. A smart Delman mode—comes also in Patent Leather or Brown Kidskin vamps, combined with backs and heels of a novelty Tweed-like Crepe. $22.50

Delman Shoe Salon

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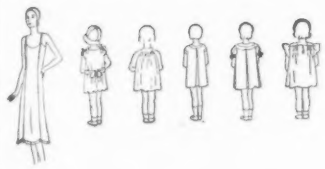

SET No. 3043—A bonnet and apron of cotton broadcloth form this set. Designed for sizes 2 to 8

FROCK No. 3042 Smocking trims this dress; raglan sleeves. Designed for sizes 2 to 8

FROCK No. 3041—Printed cotton fashions this dress with a linen yoke. Designed for sizes 2 to 10

COSTUME SLIP No. 5246 Silk princesse slip; two décolletages. Designed for sizes 14 to 44

FROCK No. 3045—Crêpe de Chine frock; double circular collar. Designed for sizes 2 to 10

FROCK No. 3044—This tucked dimity frock has gathered cap sleeves. Designed for sizes 2 to 8

DESIGNS FOR PRACTICAL DRESSMAKING

An Impression

of a youthful evening gown

AT BERGDORF GOODMAN . . . ON THE PLAZA

Hal Phyfe

Bergdorf Goodman evening gowns for spring combine feminine elegance with the simplicity of superb cut and irreproachable taste. The chic which emanates from Paris . . . its soft gracefulness, the deft placing of its wistaria motif . . . is allied with the inimitable Bergdorf Goodman flair for dressing the smart American woman.

BERGDORF GOODMAN

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A COAT TO GO WITH YOU WHEREVER YOU GO

Soft + Sumptuous + Flattering + 100% finest Camel wool . . . Styles for every form of Sport, Dress or Lounge wear . . . in the season's most favored shades . . . This Coat and a selection of other charming models at your favorite shop.

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THE ENGLISH SHOOTING-PARTY

(Continued from page 59)

beat the breast in order to stimulate circulation and enthusiasm. During this meal, unless your fellow-guests are well known to you, be very careful when choosing subjects for conversation. All personalities should be avoided. It is awkward to ask your neighbour if he knows where Mrs. X got her money, only to find that he was married to her himself for several years and is now practically ruined by the enormous alimony which he is obliged to pay her. Your host and his immediate family may, however, safely be mentioned in terms of sickening eulogy.

Art is another topic which should be left severely alone. It is a mistake to begin a house-party on doubtful terms with another member of it, and a discussion on the respective merits of Sir Luke Fildes and Picasso might easily lead to such an estrangement. But do not be discouraged. It is tolerably safe to chatter away on such subjects as the new Cochran review, the latest outrage perpetrated by the Bright Young People, and the Wall Street crash. You may happen to be the wife of some well-known gun, in which case you will have a perfect fund of shooting anecdotes at your finger-tips, which can be reeled off with little or no mental effort.

A DEFENCE MECHANISM

After dinner, if you find the company of the other women a little tedious (and remember that you will have a great deal of it during the next day or two), you can go to your room and spend some time repairing the damage that eating always seems to effect upon the face. You then take your embroidery and return to the drawing-room. For a woman who stays much in country houses, "work" of some sort is indispensable. You probably never touch it at home and, most likely, have only the vaguest idea of how it should be done, but if it is well begun for you at some school of needlework, you can always muddle along with the background. As a barricade and as a topic of conversation, it is an invaluable asset. When you are asked to go for a walk, play bridge, or do anything else that you particularly dislike, you can entrench yourself behind it. "My dear, I must go on with this wretched work, it is for mother's birthday, and I don't see *how* it is to be finished in time." Should your hostess remember it from last year, and be tactless enough to say so, you answer airily, "Oh! that was finished ages ago. I'm doing the companion chair now; it's quite different if you look into it."

CAME THE DAWN

The following day you will probably be awakened by angry voices in the hall beneath your room. Pay no attention to these, but quickly go to sleep again. It is a curious anomaly that, while most men pretend to like shooting, it invariably brings their worst passions to the surface, especially when they are getting ready to leave the house after breakfast. If you wish to be really tactful, stay in bed until quite twelve o'clock. No hostess wants to be bothered with her women guests in the morning, unless there are some men about to amuse them. Above all, remember that you will probably be obliged to go out to lunch with the guns and spend the afternoon with them, so put on your stoutest tweeds (choosing a colour that will not shock the birds), thick shoes, and a mackintosh.

On arriving at the appointed place for lunch, which will be either, if you are lucky, a warm room in some cottage or, more probably, a wind-swept haystack, you will certainly have to wait for at least an hour. This time is occupied in unpacking the lunch and gossiping. When, at last, the men appear, do not speak to them until they have addressed you first. If the shooting has been good, they will come up to you smiling, saying something like, "Well, well, this isn't the worst part of the day is it, what? Ha, ha, what?" and conversation will then flow smoothly and cheerfully. If it has been bad, on the other hand, the tactful woman remains silent until the softening influence of food and drink has been felt.

OUT WITH THE GUNS

After luncheon, you will accompany the guns to some bleak hedgerow, where you will sit quite still for a great time, preferably in silence. If, however, you must speak, be careful at all costs to avoid remarks like, "Please don't beat poor Fido quite so hard," or "Oh, would you mind killing off that wounded hare? It reminds me of Aunt Florence."

When the man with whom you are standing breaks a heavy silence by saying angrily, "Shut up and lie down," remember that he is most probably addressing not you, but his dog.

At the end of each drive, you will be expected to wander about with your eyes fixed on the ground, pretending to look for dead birds. The fact that, even if you should happen to find one, no bribe would induce you to touch it will probably render your search of but small value, but it is better to appear happy and occupied for fear that your hostess should think that you are bored. It is a consolation during this to remember that no afternoon lasts forever and that sooner or later you will wend your way safely home to tea.

COMPLETE NEGLECT

That evening, at dinner, conversation will present no difficulties. The ice having now been thawed, you will be completely neglected by the men, who will shout at one another across the table, "That was a high bird down by King's Cover," "Your dog better now? I knew Ellimans would do the trick."

"Next year, I shall drive that gorse differently."

Presently, the game card will be brought in; this will cause great excitement and keep the party happy till dinner is over, especially if there has been a sweepstake on the bag.

When, after two or three days of this sort of thing, you arrive back at your own home, you will appreciate the warm and friendly atmosphere and the feeling that, in spite of being a woman, you do count for something there. Your writing-table will seem particularly comfortable and well arranged as you sit down to accept two more shooting invitations that you find waiting for you in the hall on your return.

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ALL eyes are on them. Are they as young, as groomed, as lovely as they could be? Two minutes a day with Hinds Cream will keep them charming to look at, no matter how busy they are. Just pat on a little after you wash, whenever you think of it during the day, and always before you get into bed. Then neither housework, exposure—nor the years—need hold any terrors for you. This magic lotion will make you proud of your hands always. You will find it at all drug counters, or we'll gladly mail you a sample to try.

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MLLE. CHANEL'S HOUS

(Continued from page 65)

with golden-beige parchment shades complete the furnishings.

Opening off the living-room is the library, a room wholly for the book-lover, where rich-grained oak shelves extend along the side of the room with a raised platform down which one can pass and select one's favourite books. Quaint old cupboards, a long oak bureau, and deep armchairs furnish the room adequately, yet the centre of attraction is the books.

The dining-room has an enormously long table, upright-backed old leather chairs, a huge open fireplace, heavy white taffeta curtains to match the white walls, and three big windows opening onto the sea.

Up-stairs, in the airy bedrooms, there are lovely old Italian beds, wi gold net mosquito curtains, big natur oak cupboards and chests that wou delight the heart of any housewif cool oak floors with heavy rugs in a tractive colourings, and the most ultra modern of white tile or painted bath rooms.

There is no excuse at "La Pausa" for neglecting daily exercise—in whic Mademoiselle Chanel is a keen believe —, for there is a professionally perfec tennis-court set between close-cu hedges of yew and tucked away a the top of the gardens, where one ma play for hours in the refreshing moun tain air and feel no fatigue whatsoeve

P. H. SATTERTHWAIT

ACCESSORIES FOR EVENING

(Continued from page 51)

graph on page 52, and the lower one on page 53. Longer gloves, with three buttons, are wrinkled between wrist and elbow or pulled flat and straight above the elbow. Shoulder lengths are worn without wrinkles straight up to the shoulder. Evening gloves are of creamy white, champagne, or flesh-tinted suède, and of black suède. Black suède gloves can be worn only with great knowledge and assurance and are seldom seen except with black. They are usually pulled up straight and flat above the elbow, as in the photograph on page 51. A few chic women are trying to launch very short black gloves with black evening dresses or as a contrast to printed evening ensembles. With gloves, no less than with stately lines, one looks for fans, and already they are beginning to spread their feathered prongs.

Fans, when carried, complete the colour accent introduced by bags, shoes, and coloured jewels. Red shoes and green shoes are much worn with black or white, but a charming variation was seen in pale blue satin pumps, a blue ostrich feather fan, and pale blue satin lining the skirt of a black dress.

Colour accent is introduced, as well, in the lovely chiffon handkerchief, of triangle or petal shape; but a new rival has appeared in a small square of fine white linen and white lace. We must watch for this return of the charming, elegant mode of other days.

COCKTAILS IN COSTUMES

(Continued from page 57)

up her sleeve, when she wears a sleeve (which is seldom), at her catty sister. Monica wore a very low V and her back was much, much prettier than the Belle's.

This soufflé should be always mixed with a light hand, which will grow more and more deft with practice. Indeed, the perfect soufflé maker may even be said to possess sleight of hand.

One of the most intricate and attractive of Vogue's recipes, calling for experience and artistry, is that tasteful piece, the *pouding surprise,* or Baked Alaska. This is for the beautiful, the much photographed and paragraphed, the lovely ladies whose faces we all know so well through the pages of sporting magazines, rotogravure sections, and the better testimonial products, ladies who go places and do things at the correct time of year, ladies who are continually arriving from or departing to distant shores. These young women have, of course, studied their own particular kind of looks and produced an effect which, although perfect, may perhaps be uncomfortable for them in public, since they are greeted everywhere by instant recognition, whispers, and pointing fingers. Now that even the newest "movie" stars can sweep onto an ocean liner for a midnight sailing surrounded by an ermine wrap, five orchids, and ten press agents, our grandest young ladies prefer the anonymity of a dark covert suit and a small hat that hides their famous eyes. Behind a perfect silver fox, only the tip of the nose is apparent. Their quiet costumes give them at least two days' protection from the stares of shipmates. Exquisite actresses and charming *femmes du monde* have produced this most subtle and reticent of all Vogue's recipes, the innocent appearing little dish that hides a surprise beneath its modest exterior. It is very effective.

NANCY HOYT

TO OUR CONTRIBUTORS

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AMONG all the riddles of ancient Mexico that scientists and explorers are so busily solving, none is more interesting to modern women than the suggestion of what seems to be the chief Aztec Beauty Secret. It is now generally believed that there is an almost indisputable connection between the well-known perfection of the Aztecs' teeth and lips and the chewing of gum from the Sapota tree, the same sort of gum as in Wrigley's. Already American women are said to be the most youthful looking of all women today, with their universally healthy teeth and lovely contour of mouth—due in part to the national custom of chewing Wrigley's. Chew it ten minutes a day. Try Double Mint—it's the delicious new peppermint flavor.

K-68

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CORRECT MOURNING

(Continued from page 68)

stockings, hats, bags, all the details of a toilette. Underclothes (except slips, which may be in black) should be in white, and lace trimmings, if used, should be in white, also. This is sometimes something of a problem, since much of the loveliest underwear available at present is in pale colours, and almost all lace in some shade of cream. Plain white underwear can be found, however, with a little determined shopping, trimmed with hand drawn-work or a fold of footing or georgette crêpe. This is the best type of trimming for the slip that shows at the front of a V-necked gown. Dressing-gowns should be in white, in thick or thin material; bedroom slippers, in either white or black.

Black-edged paper and black-edged cards also must be remembered, though, to judge from the different coloured letters received by Vogue, reporting deaths and asking information about suitable wardrobes, they seldom are. In old times, the width of the black edge was graduated according to the relationship of the dead with the living, but, to-day, this is not so. An edge of anywhere from a quarter to an eighth of an inch is considered sufficient, modern taste veering towards the narrower. The reason for this, if it is necessary to give a reason for so self-evident a fact, is that ordinary note-paper is very apt to have an address, monogram, initials, or crest in colour on white, or in colour on coloured paper, and this would be most unsuitable for the correspondence of a person, or a family, in mourning. If one knows that Mrs. Brown has lost her mother, and one sees her in deep black, it would be ridiculous to receive a note of thanks for sympathy on paper adorned with a scarlet monogram. And, when Mrs. Brown is able to go about again a little among her friends, or wants to send, say, a basket of hothouse grapes to some sick acquaintance, for her to make use of her ordinary card would be quite out of place. If she is in mourning, so are her notes, her cards, her household liveries and uniforms, and—to a reasonable extent—her carriages and motors. Imagine a crape veil waving from a yellow chariot!

HATS AND VEILS

In the matter of clothes, there is a great deal more latitude to-day. The widow's traditional bonnet is small and closely fitting, with a white band inside, with a long veil of crape, or of thin black material trimmed with crape, and a face veil, thick-banded just below the chin. This is always befitting and becoming. But many widows wear a turban-like head covering, with a panel veil; or, perhaps, a toque with the suggestion of a brim and a jabot veil. Later, they may wear a hat with some sort of crape ends hanging a little to one side—something like a veil, but not quite a veil.

Women in deep, but not widow's mourning do not wear white bands under their hats, though they frequently add touches of white to both hats and dresses later when they go into half-mourning. Plain, dull black is their first necessity. Hats may be of crêpe or of belting for formal wear in town, and of felt for the country or for informal town wear. Furs should be black; black fox is good for trimming. Broadtail or astrakhan is suitable for coats, as well as for trimming on black cloth coats. If one already possesses sables, they may be worn, although they are brown in colour. Tweed is right for all-day town or country clothes, for travelling coats, for any occasion during which coloured tweed would be worn. In fact, except for the social side of life in formal entertainment, a woman's wardrobe in black is the same as her wardrobe in colour. She would have morning and country costumes of tweed or some black cloth, with black blouses of silk or crêpe de Chine. She would have afternoon dresses of wool crêpe or crêpe de Chine. She would have tea-gowns of some dull black fabric, dinner-dresses of moire, georgette crêpe, crêpe de Chine, or chiffon. Her gloves would be of black suède or, for rainy days in town and for country wear, black doeskin. Her purses and bags would be of black leather or suède, of faille, moire or crêpe de Chine for evening. Her shoes would be of black leather for hard wear, suède for light wear, of crêpe de Chine, faille, or moire for evening. Stockings for the evening would be of the sheerest black, for street wear a shade thicker, and for country wear a little more durable than those for use in town, just as country shoes are of stouter make than town shoes. It may be said here that since fashion has made black smart for general wear, most women have dresses that, with proper accessories, would be suitable for mourning.

MOURNING DETAILS

Handkerchiefs may be black bordered, and often are, but this is not a necessity. The question of jewellery is one that puzzles many people. In general, far less jewellery should be worn than at other times, and elaborate jewellery should be put away. Any ornament that one buys should be in black or dull white, such as crystal. The mourning jewellery that has been chosen to accompany this article is both appropriate and smart, but much that is offered by the shops is old looking or unbecoming. A woman need not discard pearls or such rings as from sentiment she is in the habit of wearing. Any other kind of adornment she would put aside, if it had brilliant stones in it—bracelets, pendants, and brooches, for instance.

Some readers may wonder that any suggestion is made of evening costume when mourning is in question, but the habit of changing to evening dress for dinner is an almost invariable habit among people of the great world, and families who have many relations may quite suitably and sensibly invite them to the house after the first shock of sorrow has passed. There is no reason why ordinary intercourse should be taboo. As soon as a game of bridge, or a concert, or a play may be quietly enjoyed, it should be. An appearance of gaiety is to be avoided, but not such simple distractions as these.

People often ask about mourning etiquette regarding their "in-laws." In all well-bred society, the "in-law" is adopted as a relation. A woman would go into deep mourning for her husband's family, as she would for her own. It may be, sometimes, more a question of respect than sentiment, but husbands and wives owe each other this consideration, and one could not correctly appear in colours when the other was in black. There are men who consider that a black band on the left sleeve of the coat is a sufficient indication of grief. Even in this case, if the lost relation were a near one, the woman would wear black. And, indeed, the black band on (Continued on page 92)

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MARCH

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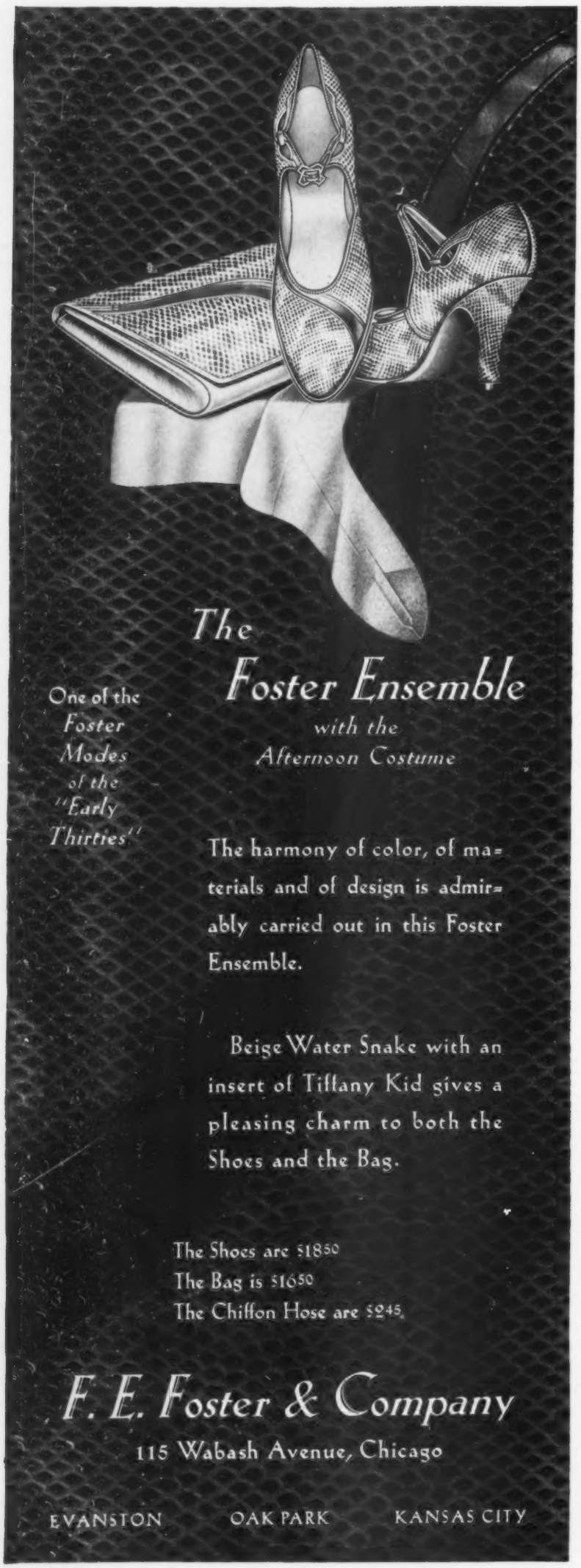
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EVANSTON
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SEEN ON THE STAGE

(Continued from page 54)

she advises could scarcely be more heart-breakingly lovelorn than she. Katherine Alexander does not always comprehend the nature of Dorothea—in order to convey the conflict between her and her husband, she understresses the tender qualities that endear her to him. But, by and large, the drama is more than well performed.

"RIPPLES"

The return of Fred Stone to the metropolitan stage is regarded everywhere as a major event. An airplane accident a couple of years ago incapacitated him; now again in fine form, he is appearing at the New Amsterdam Theatre, aided by his wife and two of their daughters, in a show composed of a book by William Anthony McGuire, music by Oscar Levant and Albert Sirmay, settings by Josef Urban. This "Ripples" tells a loose and only occasionally diverting story of a soi-disant great, great grandson of Rip Van Winkle. With very little fun and music that makes no impression, its sole claim to attention, aside from Stone and his assistants, comes from the fact that it is a truly glittering dance show in which the younger generation comes clogging merrily on the stage. Fred Stone is himself again—that statement is both high praise and great news. Dorothy Stone's dancing improves constantly. Her sister, Paula, who makes her début in "Ripples," dances with ease and expertness. The son of Eddie Foy is here, too; he has much of his father's comic talent and no mean ability as a dancer. A young girl named Kathryn Hereford combines a most ingratiating personality with grace and skill. Charles Dillingham, the producer, has found another unusually capable clogger in Edward Allen. There are, besides those six, a dozen Tiller girls, Andrew Tombes, and an attractive chorus. But, except for the dancing, Stone's delicious imbecilic humours, the acting of the junior Foy, and Urban's pictures, "Ripples" contains nothing to distinguish it from the usual run of more expensive Broadway shows.

"MANY A SLIP"

Four comedies do their utmost to enliven the fortnight, and three succeed in a fashion. "Many a Slip" uses an old trick—the girl who by pretending to be enceinte inveigles her lover into marrying her. "It's a Wise Child" at the Belasco employs the same device, but not nearly so refreshingly—it goes in strangely for wisecracking and other forms of verbal grimacing.

The first act of "Many a Slip" promises more than the other two fulfil. The authors have held onto the situations of the second until much of their freshness and go have seeped out; the third descends to obvious hide-and-seek farce. But the piece amuses most of the time, and, since that is its sole object, it should be rated a success.

Dorothy Sands plays the mother of the desperate girl, a mother who does most of the manipulating. Hers is the principal part. Miss Sands, save for a tendency to stand outside her rôle and enjoy it from that position, brings to her work the bubbling, spontaneous humour that for years delighted audiences at the Neighborhood Playhouse, the humour that made her imitations in revues up-town so delightful. Maude Eburne extracts comedy from a conventional part. Douglass Montgomery's attractive youthfulness and profound earnestness would be quite enough to explain Patsy Coster's desire to marry him; as it happens, there are a number of other reasons. Why he is fond of her is not so clear, for Sylvia Sidney interprets her as a drooping flower always ready to burst into tears. Her sobs frequently come perilously near to sniffles. With all its faults, however, "Many a Slip" remains one of the better comedies.

"REBOUND"

Even such meagre praise as that above must be qualified in considering "Rebound." Written by Donald Ogden Stewart, produced and staged by Arthur Hopkins, with settings by Robert Edmond Jones, and with Hope Williams featured, it yet leaves much—very much—to be desired. Stewart, as his books and short prose pieces testify, has a sharp, if somewhat standardized wit. That pleases for a while in the theatre, but with practically no play to support it, it grows tiresome long before the final curtain. Other wits have written pleasant plays with no more plot, but their wit had a bubble that Stewart's lacks. "Rebound" follows the pattern of patter plays that depend on disillusion, an irresponsibility that substitutes for sophistication, the type that Hopkins showed such fondness for a few seasons ago when he presented Clare Kummer's "A Successful Calamity" and "Good Gracious, Annabelle." It follows the pattern and nothing else, and, besides, it has little or no originality of its own.

The fable amounts to this: Sara Jaffrey, after failing to entrap several men, marries Bill Truesdale. In Paris on their honeymoon, he spends a good part of the time with Evie Lawrence, thus embarrassing Sara. She tells him some truths about life and love, and he reenters her embrace. That is all. There are few if any complications. Stewart relies almost entirely on wisecracks and nonchalance, yet the piece manages to be bright and entertaining until the final act when it suddenly goes serious, copy-bookish. That quality is accentuated by the forthright Hope Williams of the famous slouch who speaks the solemn lines in the expressionless voice people usually resort to when sentenced to read from a copy-book. But then, she says everything in a monotone. Although she is featured, she remains something of an amateur or, perhaps, merely a minor actress. She plays small parts well, but is unequal to the demands of a leading rôle, even though it be written especially for her.

Donn Cook acts the husband with the intense conviction that made his performance in Sidney Howard's drama a month or so ago memorable. And Robert Williams, as the young man madly, hopelessly in love with Sara, brings vibrant emotion to a play that strives for brittle epigram.

"RITZY"

The third of the comedies would be poor stuff were it not for Ernest Truex and Miriam Hopkins. Even with them, it is thin, obvious, routine, full of neglected or not recognized opportunities. The title tells the whole story: Lawrence Weber, the producer, and the authors have permitted it to come to town labelled "Ritzy."

All the action takes place in one room on one day from eight-thirty in the morning to midnight. Edgar and Nancy Smith awake, yawn, stretch, take their coffee. A lawyer calls on them bearing (Continued on page 92)

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come the fragrant blossoms that so delicately perfume Lanchère Blue Rose Soap. Yet the satiny "feel" of this fine soap . . . the quick richness of its warm bubbles . . . its long, lasting quality (due to "ageing") are, perhaps, more truly characteristic of this dainty toilet requisite than its charming scent. A favorite of those who guard their beauty by exercising extreme care in the selection of everything they put on their skin . . . it is milled of only the very finest ingredients available.

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DRESSMAKER SUITS LEAD

(Continued from page 44)

may be box pleated, wrap-around, or, most in evidence, gain their freedom through restrained circular cut, but width is apparent only in the unrestricted movement of the skirt and is never derived from fulness deliberately introduced. Length of skirts vary—according to the individual, the occasion, and the general silhouette—from four to six inches below the knee for sports to half-way between knee and ankle for every-day town wear.

We have jackets nipped-in at the waist-line with a slight flare to balance the width introduced by capes, yokes, or scarfs. Other jackets are fitted around the hips and bloused above the waist; and bolero jackets that stop short above the waist-line also are seen.

Even the lingering coat-and-dress ensemble takes on the aspect of a three-piece suit, this spring, by a light coloured bodice top, which conveys the most chic when it is in white. The long straight coat and printed dress ensemble has not much relation to the present mode, but contrasting three-quarters length coats are sometimes seen.

CORRECT MOURNING

(Continued from page 88)

the arm is generally assumed as half-mourning even by men and not worn till a month or so after a death. It is a very sensible and convenient sign and is always suitable for such garments as dark motor coats and rain-coats, as well as for their country sports clothes. Women, also, use this band on riding-habits or outing coats, such garments not being accounted part of a mourning wardrobe.

The question of dyeing clothes often comes up when there is any necessity for economy or haste. The dyer should be able to judge. Certain materials dye well, others badly. Satin is bad. Crêpe de Chine or crêpe satin are good materials. Some stuffs shrink. Some pull strangely. But there are enough that may be dyed successfully to make the inquiry worth while.

People also write to ask about sending Christmas cards and decorating their houses at Christmas time when they are in mourning. Such keeping of Christmas as they may wish or force themselves to indulge in for the sake of the family is their own affair, but the sending out of many cards to friends and acquaintances at this time would never be expected of them.

SEEN ON THE STAGE

(Continued from page 90)

the tremendous tidings that Nancy's uncle has died, and, as he left no heirs, she inherits a fortune of two hundred thousand dollars. Made dizzy by the sudden windfall, Edgar sells their Buick, buys a Cadillac, negotiates for the purchase of a Long Island mansion, "talks up" to his boss by telephone. Nancy bestows her clothes on a negro maid or whoever happens to be about. Then she invades the smart shops. The curtain, rising on the second act, shows their apartment-hotel room transformed; the furniture concealed beneath piles of gowns, hats, lingerie, shoes, gewgaws. Nancy would buy an estate in Westchester; Edgar insists on Long Island. A quarrel ensues, but ends amicably. They assume the airs of what they would probably call the Elegantsia. Then, of course, the lawyer returns to inform them he has made a mistake; the uncle left a wife and children. So, wearily, the Smiths go to bed. But they and the world are not to be deprived of a happy ending. The phone rings: Edgar's boss tells him the firm has decided to grant his demand for a huge rise in salary. So, joyously to bed.

The events follow a straight line; the most naïve playgoer is able to foresee from the first what will happen and usually how. But, with Truex's irresistible diffidence and charming swagger having plenty of play and the talented, high-spirited Miss Hopkins in a succession of attractive garments that set off her beauty, those assets almost make up for the much too meagre comedy of "Ritzy."

"OUT OF A BLUE SKY"

"Out of a Blue Sky," Tom Van Dycke's initial venture in the producing field, has no assets to compensate for a dull, dreary, forced play within a play. Not even Reginald Owen's acting nor Leslie Howard's adaptation from the German, nor his staging of the affair, save it from being merely a thrice-tried trick stupidly handled and boring throughout.

RULES FOR ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

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(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

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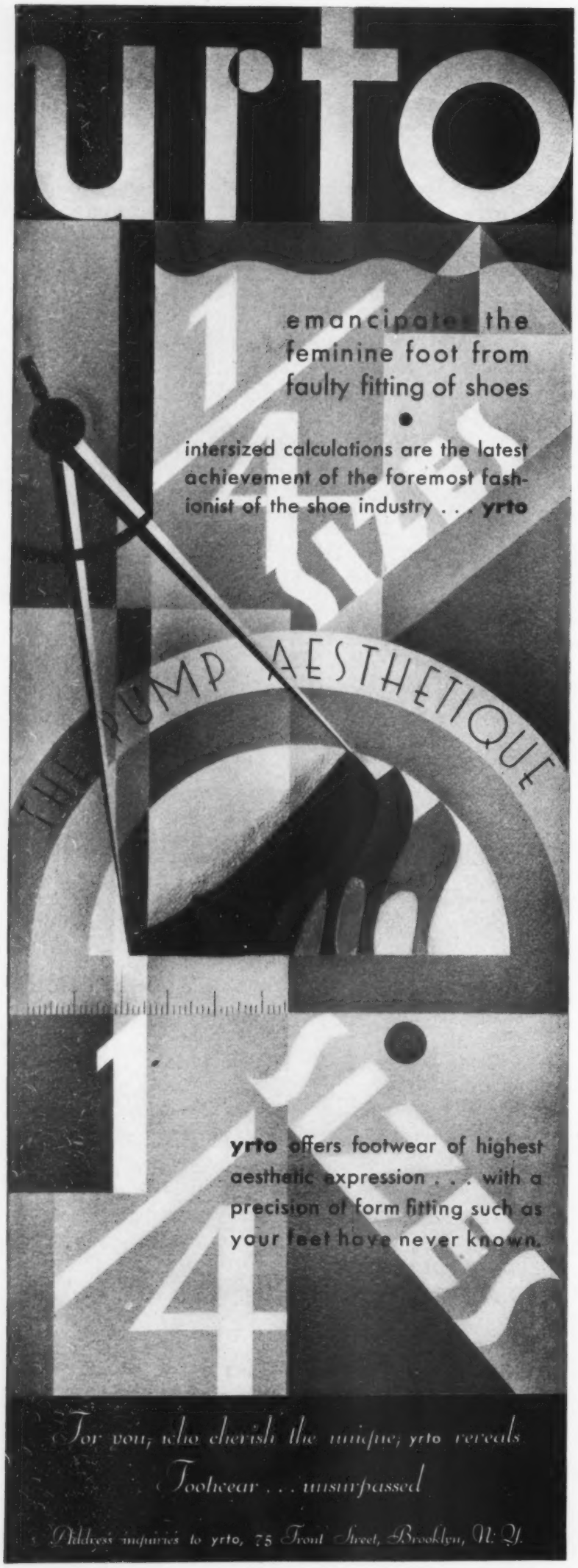
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PARIS MODERNIZES CLASSIC LINES

(Continued from page 33)

modern versions of crêpe romain, dimly luminous satins, and fine silk reps. Chiffon lacks the "fall," the body for these sculptural dresses, but is good, when printed, for a simpler, less formal type, and so is printed crêpe. Lace lends its fragile beauty to the mode, and tulle, taffeta, and organdie that contribute to the spreading flare are in demand.

White is the important, the most perfect note for evening, and it gathers palest pastel hues—pink so faint that it is hardly distinguishable from white, the most ethereal of blues, the lightest and clearest of water-greens, pale corn-yellows, and opalescent tints. Pink is insistent in a variety of shades. Black is the slightly older and very distinguished sister of white, and red and vivid cobalt-blue—good in themselves—contrast effectively with the lighter shades.

Evening wraps are of practically any length and any shape you please, their chic depending upon the way they are wrapped and draped when worn. Some just reach to the hip-bone, with cape-backs and no sleeves—and very charming they are with long gloves. Other short little wraps have bloused backs, and certain longer coats and capes can be wrapped around the hips. Evening coats, when rightly made, may be allowed both length and flow. Chiffon, velvet, and printed lamé evening wraps are lovely with the plain silk dresses, and a plain crêpe coat with a printed crêpe dress will be smart for casual summer evening wear. Fur, except as used occasionally to border the bottom of a cape, has nothing much to add to the charm of these light-weight summer wraps, but little white ermine jackets, capes, and coats are among the most delightful manifestations of the evening mode.

THE DAYTIME MODE

The softly tailored suit prevails in the daytime mode, but this is discussed in detail on page 44.

The long, straight, separate or ensemble coat has given way to a coat that is wrapped and draped or belted and bloused, or given fresh interest by a cape, and variety is also introduced by the contrast of dark material with light fur trimming and light material with dark fur trimming. Frequently, these coats affect the appearance of a dignified *robe-manteau,* but they call for great skill as to both make and wear. Some have their own beautifully draped collars, and others have no collars at all, but are made to slip under the collar of the dress.

Shoulder capes and shoulder drapery, repeated in crossed and wrapped effect at the waist, give the semblance of a coat to the one-piece runabout dress—a new type of coat-dress saved from the bareness and austerity of other days. And peplums and boleros or bolero cuts seem to make of this dress a little suit. Here is where the lovely transparent tweeds and soft woollens find their scope, as well as the pin-dotted and star-sprinkled and pin-checked crêpes. And lingerie collars or vestees often contribute a finishing touch.

The one-piece afternoon dress, beautifully cut, with full skirt, well-indicated waist-line, and interesting bodice, is often developed in two contrasting colours: black-and-white, black-and-pink, navy-and-pink, navy-and-lavender, brown-and-cream, and brown-and-green. They are most beautiful and distinguished when the neck-line interest is provided by a scarf cut in one piece with the dress.

Ankle length has a place for day only in the chiffon dresses that are planned to be worn late in the afternoon at home and that may appear with large hats for very formal summer events.

The casual one-piece crêpe or jersey dress is still with us, but is apt to call for something white or light about the neck. This is not so much the superimposed white touch as lingerie that is an integral part of the dress, rather than an accessory to it. Yokes, revers, collars, and cuffs are of white linen, white piqué, white satin, and white crêpe. White piqué flowers also have their place and, as used sometimes, to end drapery, prove themselves an indispensable detail.

THE IMPORTANT DETAIL

Details have now become actual dressmaking points. Scarfs are no longer separate features, but inspire the cut of coat and bodice tops; and capes, while seen in every size and semblance and shape, are most successful when incorporated in the dress or coat. There are yoke capes, shoulder capes, cape collars, and cape scarfs; capes that seem derived from epaulets and capes that follow the shape of sleeves. Some capes practically comprise the bodice and other capes—as in the coat-dress—seem a continuation of revers. Many coats have a little fitted jacket underneath. There are, as well, the separate capes of shoulder, elbow, and hip-lengths.

Sleeves are shortening for day. There are sleeveless jackets and jackets with three-quarters sleeves, and dresses and blouses with sleeves of elbow length.

Gloves, too, take their place in the general composition—by matching or contrasting in colour and by finishing out the occasional elbow-length sleeve.

Colour contrast is particularly important for day and most strikingly illustrated by the prevalence of white blouses with dark suits or light bodice tops with dark ensembles. White is insistent for day, both in its pure and in its chalky tones. There is white with black, white with navy-blue, and white with brown; though sometimes a faint pastel shade takes its place. Navy-blue has new life and importance, and there are greens of all shades—dark green, moss-green, spinach- lettuce- and chartreuse-green. Grey also has established itself—both plain grey and grey derived from mixtures of other shades.

THE MATERIAL SIDE

Jerseys are universal, whether plain, self-patterned, or mixed. Transparent wool voiles, transparent wool crêpes, and transparent tweeds, and jersey-tweeds also have an important place. Crêpe or marocain, of a very heavy quality, is used, often pin-checked, pin-dotted, or —a newer phase—star-sprinkled, the stars hardly larger than the pin-dots they replace. Fewer prints are seen, except in ensembles for late spring wear, but we are not ready to give them up entirely. Linen and satin and crêpe are in demand, of course, for blouses, bodice tops, gilets, and lingerie notes.

And white cotton and white piqué are being featured for resort and beach wear, this summer.

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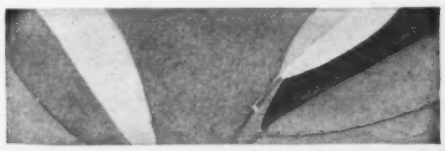

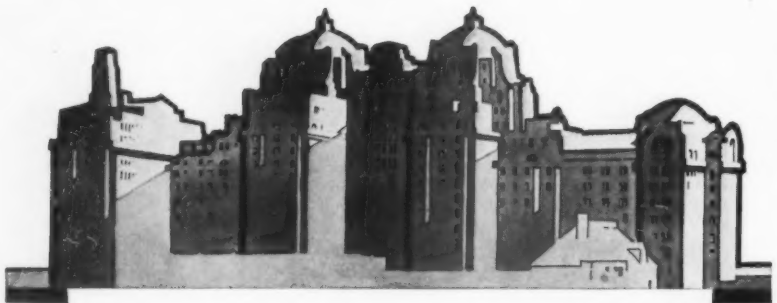

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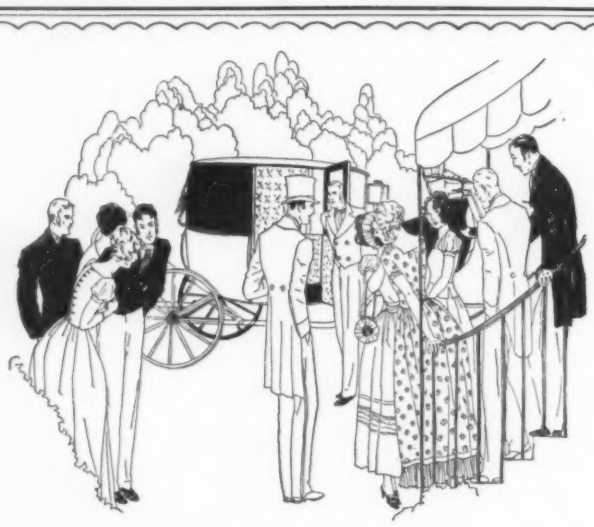

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WHAT THEY READ

By DAVID CORT

THORNTON WILDER'S new book, "THE WOMAN OF ANDROS" (*Albert and Charles Boni, Inc.*), takes disappointing advantage of an enormous ready-made audience and an excellent idea. The time of the book is the late afternoon of ancient Greece, and the place the island of Brynos, one of the happier and least famous of the Greek islands. One of the themes, perhaps the dominant theme, in an historical sense, is defined by two clues: the first the line, put into the mouth of the chief female character, that the mistakes of generosity are less terrible than the gains of caution; the second, the reflection by a prominent matron of the island of Brynos that Greece owes its (then) present security to industry, caution, and secret wealth. Chyrsis, "the woman of Andros," represents the ennoblement that comes from the mistakes of generosity; the people of Brynos the debasement that comes from the gains of caution. The latter are provincial in the degree that they are cautious. But the book tells, chiefly, the story of the effect of one great personage on people near and other people infinitely far from her own stature. The great age of Greece is a tonguing in the mouths of the grandsons of the great men of the great age. Caution and security have lost to Greece its greatness, and, at this dimming moment and in a place almost devoid of "heroes," one woman in the great mould appears, Chyrsis the *hetaira*. Hardly could one find an idea with greater possibilities—and greater hazards. The regretful conclusion of this reader is that Mr. Wilder has realized neither. It is true that the woman of Andros "comes off"—if she is not sufficiently particularized, she is at least indicated and, to a degree, proved to have been what the idea of the book supposes her to have been. One definitely believes that one has heard in her an echo of that giant hour in the history of the Earth, and perhaps even her mistiness adds to her authority. The subtle degeneration in the minds of even the first men of Brynos (they are represented by only two: an old man and his son) from the humility and assurance of their grandfathers is admirably shown, so that one understands from what they have declined as well as in what they are still fine and why it is inevitable that they should have declined.

But several favourite ideas of Mr. Wilder's, which he presents here not for the first time, slightly betray the book. The flukiness of "The Bridge of San Luis Rey," which discomfitingly underlay the book's clear and moving virtues, reappears here. In the former book, Mr. Wilder represented several people whose lives had been formed and dominated by, in each case, one single event: the death of a daughter, the death of a brother, the love for a daughter, the love of the theatre, and so on. Each bore across his soul, as it were, one large, conspicuous scar which and which alone conditioned the character's every subsequent action. This makes everything very simple and was indeed what was mistaken for the book's much-advertised "classical design." It is also a very sympathetic device, since everyone wishes that one overwhelming thing would happen to them, which they could never forget, even a tragic thing. It would be such a comfortable guarantee that they had an important soul, if, through the long barren years, they bore without forgetting it for a moment an insupportable grief. It would give life such meaning, one would never be bored, only heartbroken. (One remembers, oddly enough, similar characters of Aldous Huxley's: Myra Viveash in "Antic Hay," for example.) Well, in "THE WOMAN OF ANDROS," here it is again. This book fails beside "The Bridge of San Luis Rey" in the degree that the secret sorrows are not so worked out and interlocked. Another theme of Mr. Wilder's that reappears is that of the incommunicability of love. His best scenes develop it: in "The Bridge" between the two brothers, the surviving brother and the sea-captain, the old marquesa and her daughter; in this book, between the woman of Andros and the young man of Brynos, between this latter and his father; scenes in which the word tries to get said and can not. This is excellent, but Mr. Wilder must have something to say besides this. He had other things to say in his first book, "The Cabala." He was once on the Left Wing, with the suppleness and integrity of a young man. It is now almost impossible to find him, lost there among the grey polls on the extreme Right.

REFORMATION

Mr. Rupert Hughes has managed his own emergence from the hardened chrysalis of a popular novelist with a completeness that is astounding. For too many years to think comfortably about, he went along turning out good, bad, and indifferent books for the hundred-thousands, until one had thought there was nothing more to ask from him. A year or so ago, he brought out the second of a series on George Washington. Since it came out coincidentally with a semi-potboiler life of Washington, the critical fraternity inclined to make little or no distinction between the two. With the publication of another volume: "GEORGE WASHINGTON, 1777-1781 (Vol. III)," (*William Morrow and Company, Inc.*) Mr. Hughes is free from any comparison except with the traditional historians of Washington, and, in that sweepstake, I imagine he comes off very well indeed.

This reader makes no pretension to voting on the correctness of Mr. Hughes's findings. His book is very heavily documented, a fact that should forestall quibbles on points of scholarship. But—what is more important—it sounds right. His success is the more remarkable in that it is in spite of considerable odds. The biographies of Washington, dating from Parson Weems' imaginative flight, have built up a vast accumulation of legendary and semi-legendary "facts" until it is nearly impossible to come at the facts without quotation-marks. A great deal of Mr. Hughes's energy goes into undermining these subversive superstitions. He is compelled to establish first what is not true before he is able to determine what is probably true. The story of Washington on his knees at Valley Forge, the true story of Lee at Monmouth, and the rumour of Benedict Arnold's wife as a beautiful injured innocent, all come under Mr. Hughes's exacting research. He brings a wealth of detail to the account of Washington's campaigns, and, if you like stories of military engagements, this part of the book alone will make up the price. In this interpretation, Washington was not at all an infallible general. He lacked the advantages that have made the reputations of other famous generals: trained and regularly provisioned troops, numerical equality of men, a loyal country behind him, and a solid morale. The (Continued on page 98)

DEMEYER

LOVE

love is the secret of the universe. It is like a hidden spring underneath one's life, ever supplying freshness and sparkle to the art of living ✦ Life lies in love, laughter and work ✦ But laughter dies when you look deep into life. Work, without love, is futile and bleak, the winds of emptiness blow across the heart. Love alone justifies life. Love alone completes it ✦ To love is to light a lamp within, which not only warms and comforts you, yourself, but sends out from you a glow which cheers and comforts others ✦ It is better to cast your pearls of love before anyone, anything, than to keep them. You are thoroughly natural, thoroughly alive only when you are filled with love. It opens the doors of your understanding. It is only when one has been burned clean with the fire of love, that knowledge comes ✦ Love alone can make that which is heavy light, can bear evenly that which is uneven ✦ When you walk, the stars are beneath your feet. When you are cold with the fear of life, love wraps you like a cloak. Love is the torch from which all great deeds have been lighted. It is the candlelight beside which dwells content. With love, nothing in life is beyond bearing. There is an old verse, now out of print, which runs...

If I should go to Heav'n and find
In all the wide dominion of the air
No trace of thee among the natives there,
I would not bide therein
But I would sin and sin
And seek thee otherwhere.

In love alone are all the heights and depths of joy and dreams and friendship.

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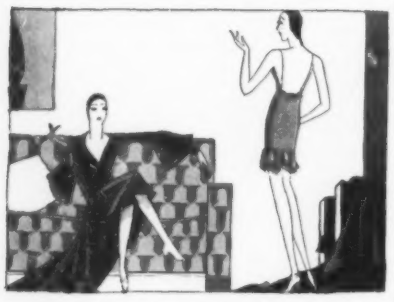

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WHAT THEY READ

(Continued from page 96)

fact seems to be that the upper classes of America were indifferent or hostile to the rebellion, that Washington's men deserted as rapidly as they enlisted, that Washington himself had a difficult temper which he often regretted, that a very few men (proportionately) sustained the revolution. The idea that an indignant and embattled land rose as one man to avenge tyranny and win freedom is as far as possible from the fact. Up until the moment when freedom was won, the majority of Americans thought the whole idea of freedom a very sour idea indeed. Mr. Hughes's picture of the revolutionary scene rings inescapably true. Those who would wish to debate it should read his book. At the last, Washington himself comes out as a far greater man than the text-book historians have ever made him: fallible, irascible, often arrogant, but human, incredibly tenacious, courageous, and resourceful, a man in whose extraordinary effect on those close to him one can now believe.

HUMANISM?

I have no idea how far the echoes of the Humanism hurrah have carried, or whether it is still the exclusive property of the schools, *The Bookman,* and Harry Hansen of *The New York World*. But, since it has been going on now for about a year and will, according to the estimates of the shrewdest observers, endure for about another year, it will do no harm to notice in this column the most comprehensive "definition" thus far published of the movement and its intellectual baggage: "HUMANISM AND AMERICA," edited by Norman Foerster (*Farrar and Rinehart*), with contributions by T. S. Eliot, Irving Babbitt of Harvard, Paul Elmer More of Princeton, Bernard Bandler II. (Junior?) of the *Hound and Horn Magazine,* and a few others. The first three of these and, most notably, the second, are the high priests of the movement. The credo of the movement has something vaguely to do with being civilized, well-read, pious, urbane, and orderly. It is presumably a counter-irritant for "realism," violence, intemperance, intellectual negations, enthusiasm. The general plan is to find out from literature concerning all available moral and mental choices and, from this repertory, to synthesize a personal philosophy. Montaigne and Matthew Arnold, for example, were great humanists. I am not very quick at this kind of lingo, but the words have been worked into a shape that means something specific, or anything specific. The trouble with the whole thing is that it has been preempted by experts, by people whose ideas are second-hand, and that it has, in the last analysis, nothing to offer to any first-rate mind. Furthermore, it has received, as in this book, lamentable stage-managing. It never comes clear just what it is all about. Professor Babbitt, apparently an intelligent and informed writer, entitles his article "Humanism—An Essay at Definition," and a half-dozen others pretend to define something, but there is absolutely no unanimity or even awareness of the narrow meanings of words. Every one seems to be having a wonderful time, but it is just another boloney field-day. As soon as you have read the attempts of the others, you will be fired with the desire to try one yourself. It is by reason of the unsatisfactoriness of one man's definition to every one else, in fact, that the movement has spread so virulently. No one is persuaded, every one is persuading. In a debate of this kind, where no one has bothered to give specific and hard-edged definitions to a half-dozen primary words, there is almost no limit to the possible adumbrations. Almost no limit. Give it another year.

CHILDREN'S BOOK

An unusual book for children, that may well be mentioned in this column, is "GREEK TALES FOR TINY TOTS," told by John Raymond Crawford, illustrated by Pauline Avery Crawford (*Public School Publishing Company: Bloomington, Illinois*). The authors' foreword advances the credible belief that "little Pericles at four or little Alcibiades at five" had hardly as yet begun to get their myths in the versions of Homer and Euripides. Instead, the authors imagine that their first editions were informal, colloquial, and even apocryphal They have, therefore, attempted to reproduce some more notable of the Greek and Roman legends and to visualize them in the illustrations in something of the manner of Greek pottery. The names of classical heroes and gods were once the standard allusions for educated people to personalize almost any situation, but one hardly ever to-day hears Ariadne or Pandora or Atalanta mentioned. If this marvellously complete repertory of allusions is to be revived, it will certainly be done by such a volume as this. The stories are pleasantly and simply written, they ring very oddly to an older ear in this interpretation, but there is no question that they would seem delightful to children.

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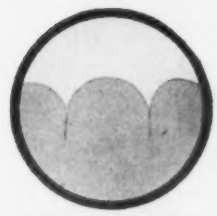

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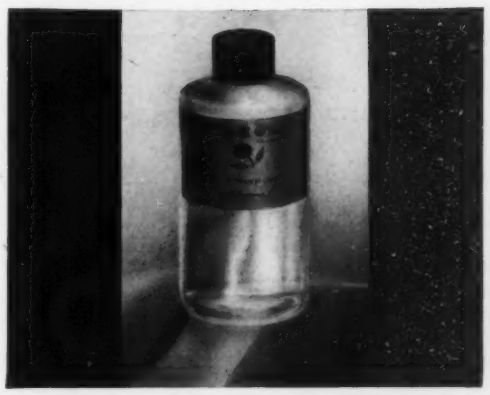

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